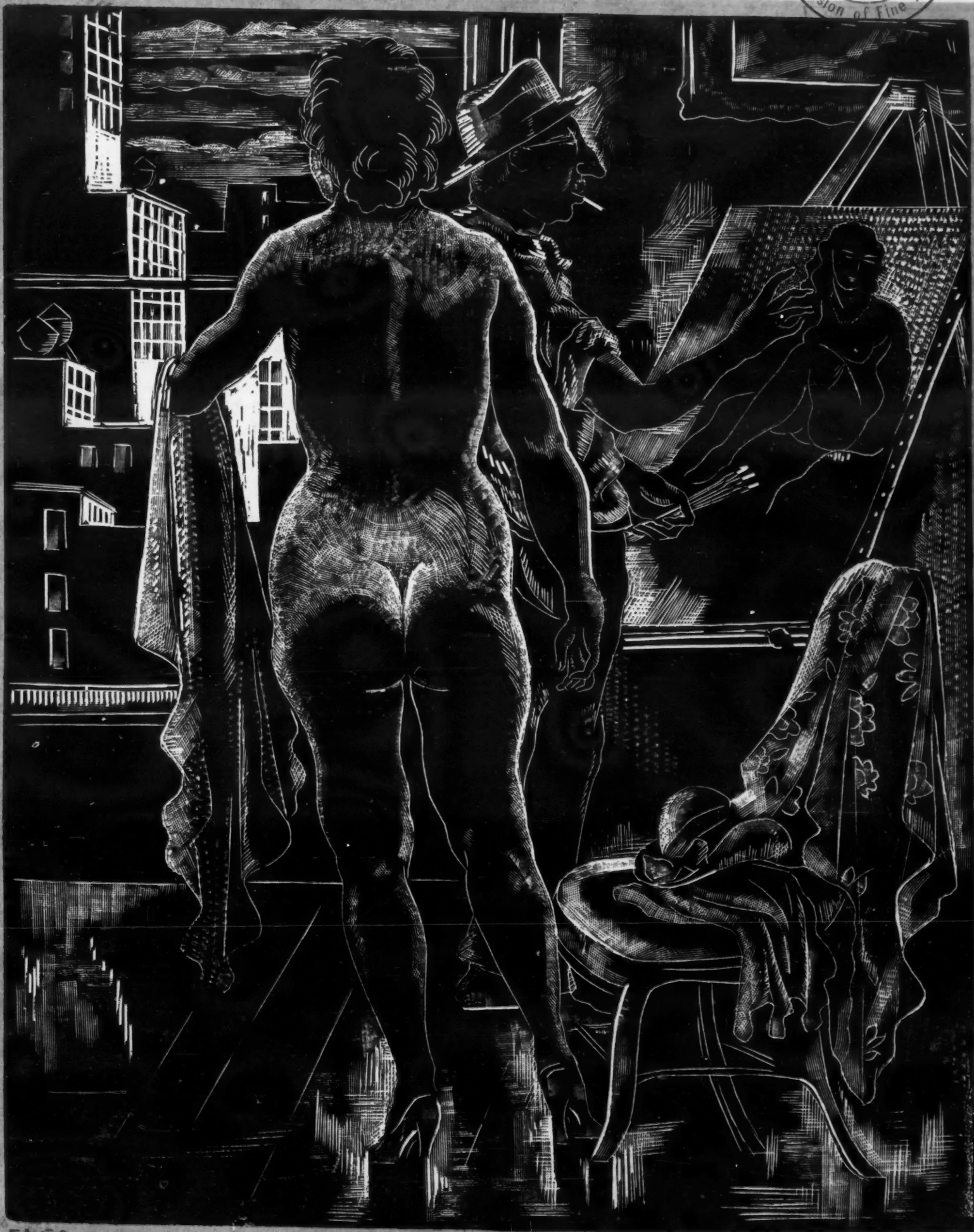


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FEBRUARY 1-14, 1943

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EDITOR'S LETTERS

SIR:

In answer to Milton Brown's article, titled "American Art a Year After Pearl Harbor" which appeared in the December Christmas number I make the following reply.

In his opening paragraph Mr. Brown demands to know why our artists fail us in this time of emergency. Just how have our artists failed us? It is true, they have failed as illustrators in depicting the horrors of war, or war in any of its cruel aspect. All of which is of small consequence compared to the real reason for criticism, which should be based strictly upon merits.

Because Daumier and Goya, Bruegel and Callot were stirred to great artistic creation by others is that any reason why John Carroll, in his Detroit studio, should go "all out for war"? We have daily papers, radios, and thousands of other agencies to keep us constantly reminded that there is a war going on.

This is America, wherein each man can express his own thought and continue to be himself, despite the circumstances. No greater tribute can be paid to a nation or an individual.

Contrary to Mr. Brown's assertions, my hat goes off again to Mrs. Juliana Force and the high standard she maintains. I do not believe like Mr. Brown that it is a policy of the Whitney Museum to discriminate on account of the subject of a painting, but rather on the artistic quality of the painting. If George Grosz wants to paint blood and guts, I am willing to except it and enjoy it for its artistic merits. And on the contrary, if McFee wants to paint a still-life or Max Weber a landscape or Darrel Austin or Kuniyoshi or Karfiol choose their own subjects, I appreciate and enjoy and respect each for his own choice and ability to interpret the same in his own characteristic way.

And I am equally willing to leave it up to the cartoonist, the commercial illustrator, or the historian this great task of interpreting the war.

Yours, etc.
CECIL SMITH

Carey, Idaho

SIR:

We're pretty busy training out here, which explains why I write at this late date to applaud Milton Brown's review of the Whitney show in your December 1-14 issue. But I've been impatient and uneasy so long with the "art" created today, the endless repetition of static themes treated in formula form, that when I just finished reading Brown's condemnation of the Whitney art a year after Pearl Harbor I must

applaud and call for more, many more, reviews that scorn the routine murmur and pat on the back language. At best, while so many thought the Fascist gloom was only a melodrama across the ocean, most of our so-called big artists' work—the Karfiols, the Brooks—were only wallpaper themes repeated endlessly for the upper middle class trade, calm, placid, soothing contrivances cunningly varied year after year to present the mask of development but in reality only as varied as one Hollywood musical from another. And, like Hollywood, both eyes on box office, and, like Hollywood, maltreating a medium capable of tremendous potentialities of expression.

Now the blood has reached America, the storm is here and this fact has pitilessly further exposed the poverty of most of the gallery artists' creative minds. What might have been tolerated before is intolerable now.

The matter and mind of America, and of the world, has changed and nowhere, save in a few poems, do I find that fact creatively interpreted. Must we wait until the War ends for the artists and writers and movie directors who feel all this at first hand, in the Army? Must we wait till they come back to create work that will say "this was and is the look and thought of mankind in this great crisis"? Is everyone in New York or Middletown so inexorably complacent, routinized, and lazy in mind that they still feel, mirror, and create the vague artificial moods that was their essence in 1936?

Yours, etc.
SGT. A. CHANIN
55th Armored Engineers,
10th Armored Division

Fort Benning, Georgia

SIR:

My heart goes out to you in deep sympathy for the completely stupid and irritating letter on Cézanne by Evelyn Marie Stuart in the latest issue of your valuable magazine.

Yours, etc.
ANNA B. CAROLAN
Woodstock, N. Y.

SIR:

The undersigned is desirous of communicating with any who may have letters from the veteran artist, Henry McCarter, who died in Philadelphia on the 20th of November, 1942. Please reply to 1035 Land Title Building, Philadelphia, Pennsylvania.

Yours, etc.
R. STURGIS INGERSOLL
Philadelphia

ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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ART NEWS of AMERICA

Pittsburghiana

A NOTABLE painting of a lo-
cal scene, by David G. Blythe,
the famous Pittsburgh artist, Post
Office has been brought back to
Pittsburgh, the city of its origin
and its home for seventy-five years.
The painting has been purchased
by the Carnegie Institute for its
permanent collection.

The canvas shows the general
delivery window of the Pittsburgh

public in a one man exhibition in
1932. Blythe now stands as prob-
ably the most important painter of
genre subjects that America has
produced.

Plastics

THE Baltimore Museum of Art
stages its exhibit of "Plastics
for War and Peace" to demonstrate
that these new materials, far from
being ersatz, have now and shall



PITTSBURGH genredated about 1863: "Post Office" by David G. Blythe, acquired by the Carnegie Institute.

Post Office as it looked in the early
1860s. Probably painted about '63,
it depicts a group of Pittsburghers
pressing about the general delivery
window for mail. In the rush a mar-
ket basket has been upset, an urchin
tears the trousers of the man be-
side him. To the left and right are
two men absorbed in reading their
mail, the one the victim of a young
pickpocket, the other sharing his
letter with the companion who
reads over his shoulder. On the
steps sits the newsboy, interrupting
his stogie smoking long enough to
take in the scene.

It is eminently fitting that the
artist who even in his lifetime was
known as the Hogarth of America
should be represented in Carnegie
Institute, not only because his po-
sition in American art warrants it,
but especially since it was the In-
stitute which first called attention
to his outstanding achievements
when it reintroduced him to the

continue after the war to have an
important place in our culture, since
the superiority of many of them
(witness nylon) over natural mate-
rials is now proven. Devoted to
objects of industrial design, the ex-
hibits have been contributed by
some thirty companies and include
airplane parts, the Ford all-plastic
automobile, containers, lamp shades,
tiles, and fabrics. Special exhibits
and films produced by *Modern Plas-
tics Magazine* and the U. S. Ply-
wood Company throw light on
methods of use and manufacture.

Bache to Met

AT MR. JULES BACHE'S sug-
gestion, his preëminent collec-
tion will be lent to the Metropoli-
tan Museum during next summer,
opening to the public on June 14.
The sixty-four distinguished old
master paintings and the magnifi-
(Continued at bottom of page 7)

11 MODERN PAINTERS

BRAQUE
CRISTOFANETTI
GRIS
HELION
KLEE
KANDINSKY
LEGER
MASSON
MIRO
MONDRIAN
PICASSO

EXHIBIT

11 ABSTRACT PAINTINGS

VALENTINE
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NEW YORK CITY

C. T. LOO
& COMPANY



CHINESE
ANTIQUES

41 EAST 57th STREET
NEW YORK

VERNISSAGE

NO ONE who cares about American art can see the Whitney Museum pass without many sighs and the shedding of heartfelt tears. The Metropolitan's espousal of the Eighth Street institution is one of those weddings where the bride's mother and all her friends cannot remain dry-eyed for all their conviction that she is marrying a distinguished and secure future. It all means the old pal is gone, that things will never be the same up in the splendor of Fifth Avenue as they were down in the Village. That isn't hard to understand, and probably the fact of a wartime marriage of convenience makes it no easier.

But it is, after all, sheerly a question of survival. You cannot fairly counter the Whitney-Metropolitan merger with the alternative of continuing the status quo, without also facing the possibility of the Whitney's discontinuance altogether. However munificent Mrs. Whitney's two-and-a-half-million dollar endowment looks on the surface today, anyone concerned with the endurance of endowed institutions can tell you that the future is much too precarious to rely on such capital for the permanent administration of an establishment like that on Eighth Street, in the face of diminished interest rates and rising costs.

In view of this, what else could the Whitney trustees do? True, there has been some talk since the announcement of the coalition that the Whitney might have made a public appeal for funds, just as the Philharmonic and the Metropolitan Opera did a few years ago. Aside from the dubious prospects of such a campaign in competition with War charities, the strongest objection to this idea is that it would turn the Whitney from a private into a public institution. And thereby nearly all the fruits of what we have known on Eighth Street would be lost.

For if there is sadness at the passing, it is only because the Whitney was to most artists and art lovers a great deal more than a museum, and much of what most museums are not. The Whitney built its building, invited its exhibitions, bought its pictures and sculptures, published its catalogues, all as a private contribution to the American art which was its sole interest. It owed no set obligations to anyone except those it

itself felt toward the artists and the public. You could reproach its taste, never its purpose. This is the sort of thing some people call patronage, others even benevolent paternalism. However you want to name it, the Whitney's was an outstanding, indeed a unique, influence in American art. To it hosts of artists, many of them progressives who might otherwise never have had a chance, owe their fame as well as constant financial support.

Unhappy as it is to see this go, it is also the going of an era. The epoch of Mrs. Whitney's large scale patronage of living artists is ending, just as much as that of the collections—like those of Mellon, Kress, Widener, and Bache—which brought to America the great treasures of the art of the past. What the new era of collective administration of the arts will bring is impossible now to say; we can only hope. But since that new era is already on the way, it seems to me that the Whitney trustees have acted wisely and in the spirit of Mrs. Whitney's intentions. The project of a post-War Whitney Wing at the Metropolitan seems, in fact, the ideal destiny for the work Mrs. Whitney began on Eighth Street several decades ago.

I say this because it holds out the prospect of becoming what has ever been a vital need in our national art life—namely, an American Luxembourg. New York, the ideal site for an American counterpart of the Paris institution where modern art hangs for thirty or forty years until it can be sifted and the works that pass the test then brought to the Louvre, has often been promised a Luxembourg, but never got one. The last time was when the Museum of Modern Art was founded in 1929, but it again decided to become a colossus on its own rather than an experimental feeder to the Metropolitan.

Now the Metropolitan will have the chance to perform both functions within its own walls. The Whitney Wing can become a permanent experimental museum for contemporary art, in which the Metropolitan can also solve the plaguing problems of purchases from its own Hearn Fund by hanging there all its more recent pictures until taste has decided whether they are to dwell forever with the classics elsewhere in the building. If and when that happens, it can surely be said that it will be the ideal fruition of the labors the Whitney Museum began and so long carried on.

A. M. F.

(Continued from page 6)

cent objects of decorative art assembled over many years by Mr. Bache were presented to the State of New York in 1937, but, due to war-time conditions, have been visible to the public only on a limited schedule. The loan to the Metropolitan will provide a much greater opportunity for their enjoyment.

Appointments

MRS. DAVID M. LEVY was elected on January 14 to the office of Treasurer of the Museum of Modern Art succeeding David H. McAlpin, now with the Armed Forces. Owner of a noted collection of modern paintings, Trustee of The Art Foundation, Inc., and of the New School for Social Research, Mrs. Levy, a daughter of the late Julius Rosenwald, has been a Museum Trustee since 1940.

James Thrall Soby, author of several books on modern artists, Museum of Modern Art Trustee and Director of its Armed Services Program, has been appointed the Museum's Assistant Director.

Obituaries

WHITNEY WARREN, architect of the celebrated Louvain Library which replaced the one destroyed by the Germans in World War I, and the far-sighted designer of Grand Central terminal in New York City, died here last week at the age of seventy-eight. Architect also of the Ambassador, the Ritz, the Biltmore, the Commodore, and the Vanderbilt Hotels as well as of many other New York landmarks, Mr. Warren cherished his Louvain creation above all others, felt strongly that it should bear the inscription "Furore Teutonica Diruta;

Dono Americano Restituta" (Destroyed by Germany Fury; Restored by American Generosity) which never was carved upon it. An individualist in dress and a leader in New York and Parisian social circles, Mr. Warren devoted much time to architectural education, organized the New York Society of Beaux-Arts Architects, presided over its colorful annual balls. He also served as Chairman of the executive committee of the Fontainebleau School of Fine Arts which he had helped to dedicate in 1923 and to which he had made contributions.

Edward Bruce, chief of the Section of Fine Arts of the Public Buildings Administration at Washington, D. C., died, at the age of sixty-three on January 27 at Hollywood, Florida. A lawyer who gave up his practice to follow a life-long hobby of painting, Mr. Bruce worked for some years in Italy, had

his first New York show in 1929. His work received many prizes, commanded high prices, and is represented in leading U. S. Museums. After serving as Washington lobbyist for Philippine independence and as silver expert at the London Economic Conference, he was made chief of the Section of Fine Arts. In that capacity and as a close friend of President Roosevelt, he had a large share in the Federal art programs.

G. L. Winthrop Dies

WITH the death two weeks ago of Grenville Lindall Winthrop at the age of seventy-eight, America has lost one of her most catholic and discerning art collectors, a notable figure but one whose many public benefactions were rarely publicized. Mr. Winthrop planned that

(Continued on page 24)



THE ST. LOUIS MUSEUM'S NEW HOLBEIN

"Lady Gudeford" (see note on page 24) is the companion panel (measuring 34½ by 28 inches) to the "Sir Harry Gudeford" in

Windsor Castle. To balance the great bulk of the husband's figure, Holbein introduced the Renaissance column in this picture, of which H. W. Janson of Washington University says that in Holbein's mind must have been the design of Leonardo's "Mona Lisa."

Mixed Guests at the Penn Annual

BY DORIS BRIAN

DRESSED in a priorities duration garb which by no means ill becomes it, the present Pennsylvania Academy Annual differs from its forbears in that, instead of being half by invitation, half jury admitted, it was entirely invited by Painting Chairman Reginald Marsh and Sculpture Chairman Paulanship. The Academy assures us that it still cherishes jury admissions. Post-War conditions "will dictate future policy."

A chairman's show, even when it includes 350 works, is apt, as this one does, to look better than a weary jury's series of compromises, but that is no valid argument for the permanence of such an arrangement since the essential role of the salon, it seems to us, is not, save incidentally, to please the spectator but to accord a viewing to the artist. The visitor can follow his favorites, make new ones; the obscure artist is offered what may be his only chance. Unlike some of the other big "nationals," Philadelphia's Annual is at the same time an all-U.S. view and the major local salon, a fact considered in compiling the invitation lists: half the painters had to be Philadelphians, there was greater leeway for the sculpture. But the Philadelphia "unknown" who has no dealer, is on no list of local favorites, was left out in the cold this year. A better wartime plan for the Academy, more serviceable to the artist, more economical of transportation, might have been temporarily to abandon the national character in favor of a frankly local jury-chosen exhibit to which certain of the school's alumni were invited. Artists in most other regions are given a similar chance.

From the spectator's point of view, this amassing of paintings is largely gratifying. On the whole they are sound, uncontroversial; little is new, but little is poor. If there is a lack of uniformity of quality, this is doubtless due to the fact that, since half are by local artists, the same standards could not apply to their selection as to the others. Known for weeks in advance as "Reggie Marsh's show," the results did not justify the spirit of the tag. Within certain limits there seems to have been a sincere attempt to be inclusive. Of course the Chairman couldn't and didn't please everyone. As to the omissions, there are both debits and credits. Beginning with the "A's," there is no Avery, which is a pity, but then, there is no Ivan (etc.) Albright—though he won last year's Temple Medal—for which an orchid to the Chairman. Lucioni is here, but not Sheeler; Kuniyoshi, Refregier, Evergood, have only small things; California's fine painters seem slighted. Snubbing of abstractionists and Surrealists is any exhibiting institution's right, but the inclusion, as here, of only the weakest and none of the better examples, is unfair. And so the list goes.

Works of art had to speak for themselves at the press view since the prize awarding was a week off and catalogues and check lists unavailable. Unfortunately, some which spoke very well were unsigned, unmarked by a familiar style, and as yet untagged with the catalogue number for future reference. But



HAROLD STERNER'S "Winter on Boardwalk" as lively as its subject is deserted, is one of the Annual's best pictures in a lighter vein.



WALTER STUEMPFIG, JR.'S "Serenade" draws on Poussin's interpretation of the Antique, reveals a promising young Philadelphian.



JAMES CHAPIN, a juror, contributed in "Crap Game" one of the show's most vivid and most ably painted pictures.



FRANKLIN WATKINS' "Miss Rosemary Thompson," well chosen winner of the \$300 Lippincott Prize, "best figure painting."

the reviewer walked into a room unprejudiced by foreknowledge of the artists included therein. This was the bright side.

Photographs of the prize-winners could not reach us in time for publication, but there was no difficulty in assembling one's own list of a score or so of bests which would do honor to any show. Some did come in for prizes. Awarded by a layman's jury comprising the Academy's Committee on Exhibition, was the Lippincott \$300 prize for the best figure piece to Franklin Watkins' timeless bit of painted wizardry which, beyond a shadow of a doubt, deserved it, and the Smith Prize (\$100), for the best painting by a Philadelphia woman, to Margaretta Hinchman's Negro singer. For the latter award, had there been no residential restriction, Dahlov Ipcar's bristling rooster, and work by Esther Williams, Doris Rosenthal and Gladys Davis might have been considered.

Headed by Reginald Marsh, the painter's jury, comprising James Chapin, Jerry Farnsworth, O. Louis Guglielmi, and Maurice Sterne had jurisdiction over four additional prizes and will make recommendations for as yet unannounced purchases. Raphael Soyer's well designed, firmly portrayed *The Waiting Room* won the Temple Medal as "best oil regardless of subject." Other possibilities for this honor were Hartley's magnificent *Black Duck*; Breinin's dark reverie; Spagna's mood-setting *Musicians* (reproduced in ART NEWS for October 21, 1939) which might be read as a symbol; Max Weber's *Toilers*, out of the running since the artist was a previous winner; and Juror Chapin's marvel of brilliant paint, *Crap Game*, of course hors de concours. For the "best landscape," Doris Lee's *Shore Leave* won the Sesnan Medal. But sheer beauty of

paint and arrangement made our own candidates those by Etnier, Klitgaard, Henry V. Poor, Ann Brockman, Kantor, Pellew, Mommer, and Gifford Beal.

For a painting of "Special Importance" the jury gave the \$300 Scheidt Prize to Hobson Pittman's *Spring Festival*, one of the most striking variations on his usual theme, but a repetition all the same. Had the jury decided that this was the year when a war theme was of "Special Importance," the sinking ships by Orr and Martin, the Corbino Victory, 1939, the Gropper Invaders, or Hirsch's large *Together We Fight*, might have come in. Thomas Benton's Negro Aaron was "best portrait," the Beck Medal winner. Juror Farnsworth treated an almost identical theme with infinitely more art and taste, and the exhibition, including Seyfert, Adams, Dickinson, Koch, and others offered better choices.

The Philadelphians, counting winners of three prizes (Watkins, Pittman, and Hinchman) among their number, make a good showing. It is a pity that some distinction in the hanging—it would not at all operate against local interests—is not made between the double aspects of the Annual's personality. In line with a Philadelphia tradition honored since Eakins, is Furman Finck's large operating room scene while Presser's *For the Second Front* is one of the most avant guard of the exhibits. If Speight's large landscape is a disappointment, the successful Pousinism of Walter Stuempfig, Jr., is a pleasing surprise, reveals a young artist from whom more should be heard. Roswell Widener and his wife, Doris Kunzie (subject of his portrait) both turn in creditable performances; still-lifes by Arthur Meltzer and C. L. Purviance are



JOHN HOVANNES: "Annals," a decorative-ly conceived portrait.

among the best in the entire show. Carroll Tyson, the three Wyeths, the three Martinos, the three Pintos, Garber, the late Henry McCarter and others.

There is little in the sculpture section to cause regret that it is no larger. Somehow, fine sculpture seen along Fifty-seventh Street seems to repel salon inclusion. What about the younger Calder, Cavallito, Richard Davis, Kaz, Robus, Weschler, to mention just a few of the original sculptors not at Philadelphia?

Henry Kreis' *The Birth of a Nation*, large model for a relief in Philadelphia's Fairmount Park, was judged by Chairman Manship, Jo Davidson, and Janet de Coux winner of the Widener Medal, the only sculpture award. Zorach's large nude, *Vita Nova*, was our own easy pick for this. The Chairman's attempt to be cath-



MARSDEN HARTLEY: "Black Duck, No. 1," a distinguished composition which failed to win a prize.

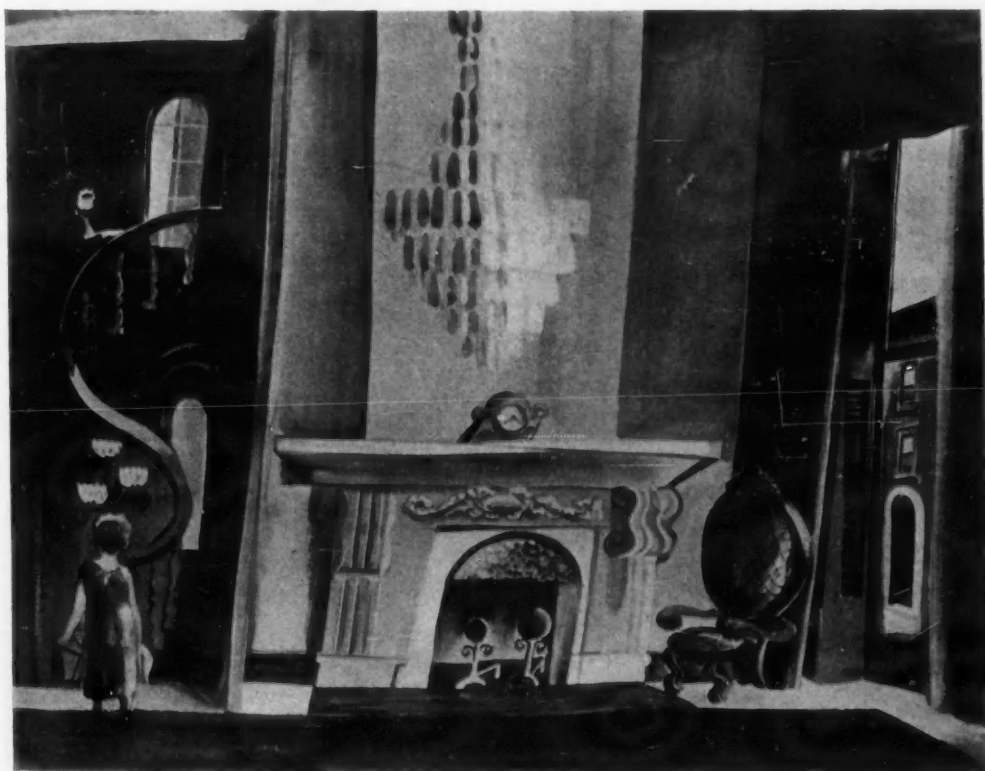
olic is attested by the inclusion of abstractionist Archipenko (who by now is really the academician in his line) at one end of the gamut and of A. Sterling Calder (whose portrait of Robert Henri has a vigor any contemporary could envy) at the other. De Creeft, Scaravaglione, Gregory, Grosz, Laurent, Maldarelli, are all present but not with their best work. Heads, among which is an able child's portrait by Manship, follow the run from the standard up to Gladys Bates' poster-like *Rumor*, and take in on the way solid structures by Harry Rosin, Marion Walton, and Hovannes. Emphasis upon animal sculpture has long been a mark at the Pennsylvania Academy, and contributions include those by Chapin, Rotan, Moore, Greenbaum, and Rudy.

Another Kind of Canvas from the Merchant Marine

"CROW'S NEST" by the Danish-born Brockdorff was actually painted at sea. Exhibited at the Hall of Art.



JOHN SLOAN'S hangout seen by purser Ben Rosen: "Morning in McSorley's Bar" (above). "Inside Stuff" humorously distorted by Joe Richards who has shown professionally on 57th Street (below).



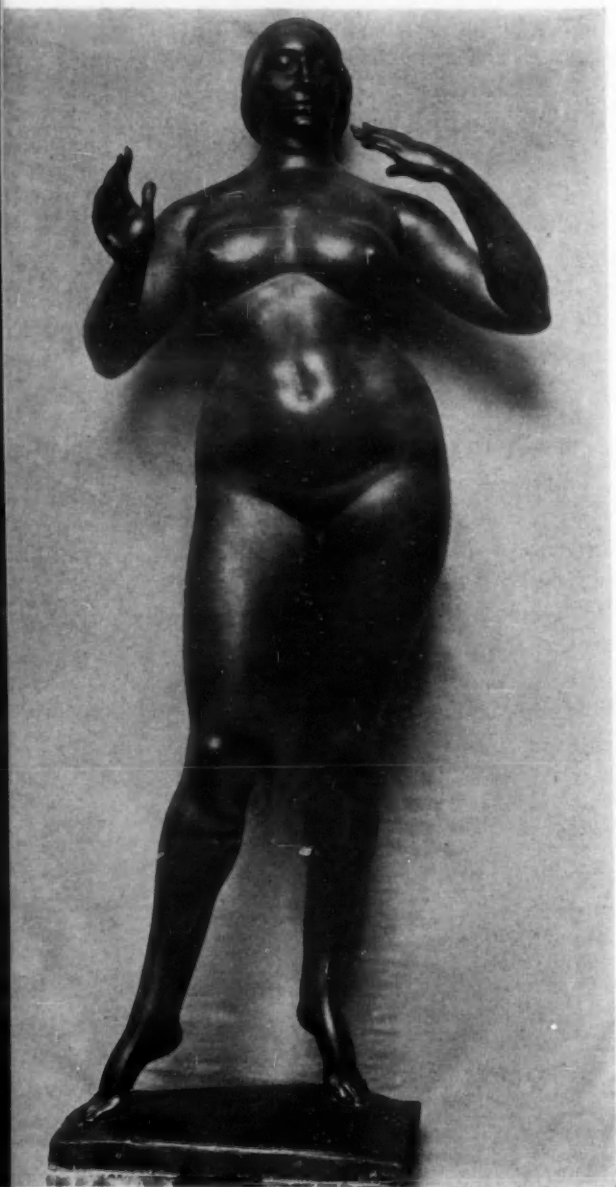
DURING the week that preceded the first anniversary of Pearl Harbor, Mrs. Isabel Peterson addressed letters to centers of debarkation up and down the coast from Boston to Norfolk. Her request was for paintings by men actively engaged in the Merchant Marine, a notion that had come to her as result of her duties as Entertainment Committee chairman of the Andrew Furuseth Club.

The response to her request was overwhelming. A little over one month later enough paintings had come in to organize an exhibition. This show of 119 items winnowed by a distinguished jury from a still larger number, is now open at the Hall of Art. Eight prizes are going to make a certain number of sailors feel that perhaps it pays to be art-minded.

There are several stars in the show. One is Ben Rosen, a purser from Brooklyn currently hospitalized after one of those transport incidents which don't get into the papers. His McSorley's tavern captures in a simple straightforward way the warm, easy-going atmosphere epitomized in John Sloan's masterpiece. Brockdorff is another, his Crow's Nest, lashing against storm-blue wrack a very spirited affair. Joe Richards, whose decidedly professional look was backed up by a show at Ferargil, has good color, a dramatic manner of distorting. William L. Ryan boasts, along with two art scholarships, two silver stars, one for dive bombing, one for torpedoing. His indeed admirable lithographs sell for only \$5 apiece and at that half the sum goes to recuperation centers for survivors of enemy action.

With less professional ease but no less gift and sincerity we noted many others. Only one Nelke turns out those towering calendar ships under full canvas, for fictitious romance is not the line: the sailor is more likely to render the red barns at home than foreign ports of call. Painting often represents his tie to the land. Or, as one seventy-six year old put it in the letter which accompanied his entry of nine, he paints "just to show that all the artists in this world aren't landlubbers." R. F.

The Whitney Merges with the Metropolitan



THE WHITNEY'S RANGE in its collection of modern American art, to be housed after the War in the contemplated Whitney Wing at the Metropolitan Museum, went from such classics as Winslow Homer's "Bridle Path, White Mountains," 1868 (top) to Peter Blume's Surrealist "Light of the World" (right). The outstanding sculpture, of which Lachaise's bronze "Standing Woman" (above) is an example, includes many progressive expressions.



PERHAPS the major museum news of the year was last week's announcement (predicted in our December 15 issue) of the absorption into the Metropolitan Museum of Art of the Whitney Museum of American Art. Director Francis Henry Taylor of the Metropolitan points out that the consolidation is in line with the latter's policy of developing a center of American painting and sculpture.

"Following conversations with Mrs. Gertrude Vanderbilt Whitney in her lifetime," the announcement reads, "the Trustees of the two institutions are proposing to secure the erection at the Metropolitan Museum after the war of a Whitney Wing." The assets of the Whitney Museum, including the \$2,500,000 bequeathed to it by its founder upon her death last April, will be available for the erection of the new wing which will house both museums' collections of modern American art.

The coalition program contemplates a continuance of the Whitney's policy of purchase of work by living American artists and "the further development of art in this country"—with the Whitney's purchase funds now combined with the Met's. The Whitney's Trustees will continue to function and to advise in matters pertaining to the purchase and exhibition of contemporary American art, Mrs. Juliana Force, the Whitney Director since its inception, acting as advisor to the Trustees of the Metropolitan. The current memorial showing of Mrs. Whitney's sculptures will be the final exhibition in the Eighth Street building, the next Whitney Annual of paintings, sculpture, and graphic arts—to be selected in the usual manner—taking place at the Metropolitan in April, 1944. The Metropolitan will also house the Art Research Council, until now quartered at the Whitney, whose work has been the authentication of American art.



The Art of the Whitney Museum's Founder

BY HELEN APPLETON READ

EMERSON has said that every institution is but the lengthened shadow of a man. To think of the Whitney Museum is inevitably to think of its founder—whose Memorial Exhibition has just opened in these halls—to remember that it was the seeing eye and warm enthusiasm of the artist, combined with a liberalism and generosity rare among collectors and museum officials which gave the Museum its unique place among American sanctuaries of the mind.

It is eminently appropriate that this showing of Gertrude Vanderbilt Whit-

of great modesty and her innate sense of propriety made unthinkable the exploitation of her position in the museum for the furtherance of her reputation as a sculptor. She sought no favors and asked only to be accepted on equal terms with her contemporaries."

In the early days of this century it was a difficult achievement for any woman artist, no matter how gifted, to be recognized as a professional. In Mrs. Whitney's case her social position only added to the prejudice that she was obliged to surmount in order to achieve professional status. In those days a woman sculptor, it must be remembered, was a "sculptress," and the feminine suffix too frequently engendered on the part of the critics a gallant hats-off-to-the-ladies attitude rather than an impartial appraisal based on accomplishment alone. True there was plenty of publicity for Mrs. Whitney, but for the artist it was publicity of an undesirable sort. The story of a member of the Vanderbilt family giving up a social career for art was good copy from the city desk's standpoint. But invariably the social angle was stressed, not the artistic.

In order to live down this reputation of dilettantism and to carry on her work in more professional surroundings, Mrs. Whitney moved to her Macdougall Alley Studio in 1907, which continued to be the scene of her activities as an artist for the remainder of her life. Recognition of her professional status commences at this time.

The Memorial Exhibition represents all aspects of Mrs. Whitney's work. It includes the early lyrical and impressionistic figure compositions, the war memorials and the sketches for them, the monuments commemorating historic persons or events shown in reduced replicas or by means of details and enlarged photographs of the monuments in place, the engaging and little known portrait sketches of her family and friends, a phase which had not been included in previous exhibitions but which occupied her in one form or another throughout her entire career, the decorative and lyri-



GERTRUDE WHITNEY'S bronze portrait of her brother General Vanderbilt.

cal figures of her mature period, and lastly the two monuments which were shown at the New York World's Fair. These are the *Peter Stuyvesant*, first shown in the Dutch Pavilion, now placed in Stuyvesant Square, and the *Spirit of Flight* which was Mrs. Whitney's interpretation of the World of Tomorrow theme.

Surprisingly, this is the first showing of Mrs. Whitney's sculpture to be held in these quarters. But, as Mrs. Force pointed out in her appreciation which serves as a foreword to the exhibition catalogue, "Mrs. Whitney was a woman

"PAGANISM," 1907, the early Rodin-influenced style in the Whitney memorial show.

cal figures of her mature period, and lastly the two monuments which were shown at the New York World's Fair. These are the *Peter Stuyvesant*, first shown in the Dutch Pavilion, now placed in Stuyvesant Square, and the *Spirit of Flight* which was Mrs. Whitney's interpretation of the World of Tomorrow theme.

These last examples of her work epitomize two aspects of Mrs. Whitney's consistently romantic point of view. Even when the subject required a realistic presentation, the result was romantic realism rather than an objective statement of reality—and when the subject expressed an idea or an emotion, the solution was invariably lyrical.

(Continued on page 32)

"PETER STUYVESANT," 1938, the public monument type of Mrs. Whitney's work.



BRAZIL BUILDS ON TRADITION AND TODAY

A year ago ART NEWS published the first U. S. full length survey of Brazil's great eighteenth century architecture and sculpture. Now the Museum of Modern Art has opened its superb exhibit of both ancient and contemporary Brazilian building, here reviewed by a leading authority, the distinguished Director of the Hispanic Foundation of the Library of Congress. Both his article and the exhibition prove Brazil's world primacy in creating the new backgrounds which painting and sculpture must have in any great and enduring culture.

BY ROBERT C. SMITH

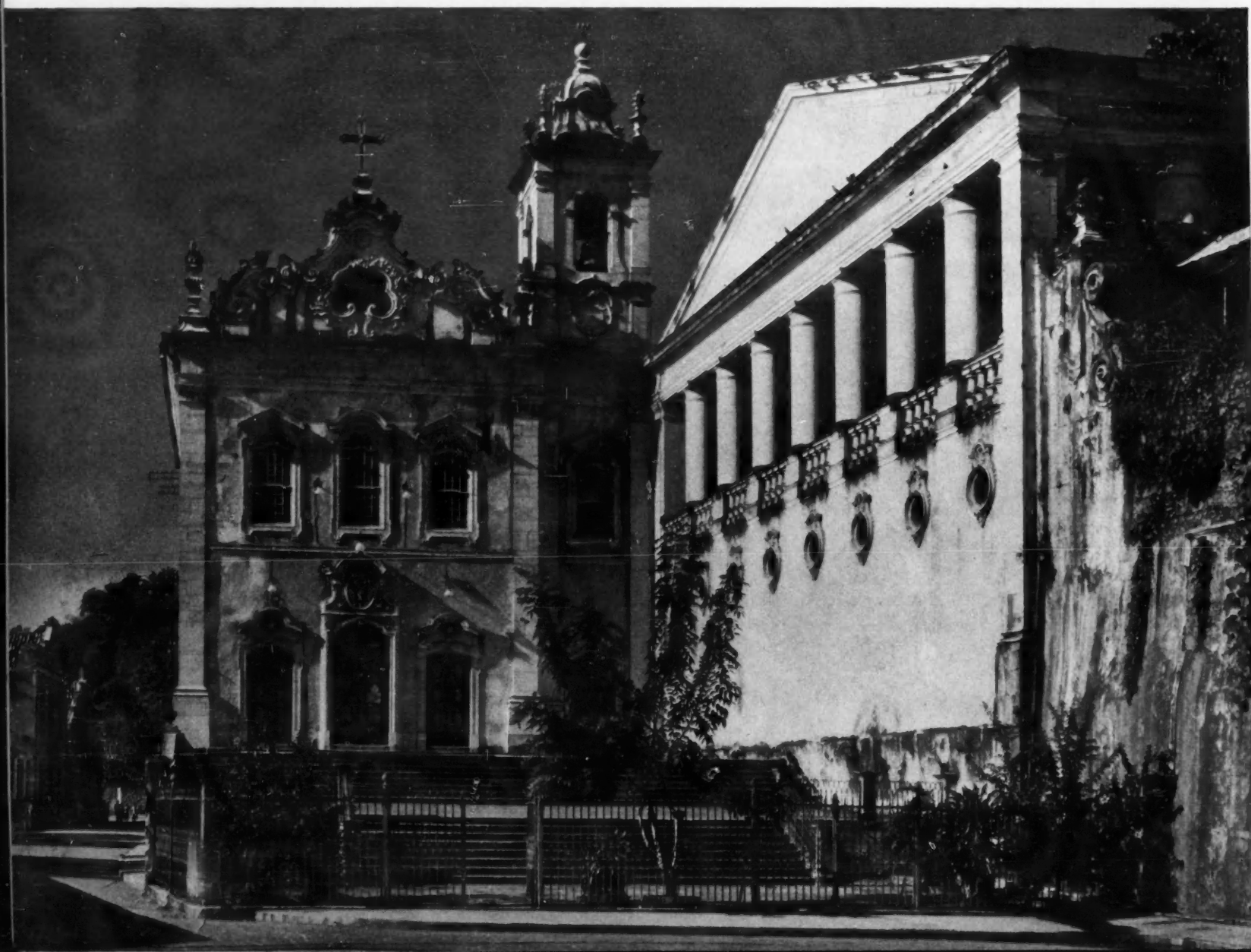
BRAZIL has been building while the rest of America slept. This is the conclusion of the Museum of Modern Art's current exhibition of photographs of Brazilian architecture from 1652 to 1942. It is based not on the achievements of Brazilian builders of the colonial period, the nineteenth century, or yet of the first two decades of the twentieth, but rather upon what has been accomplished in Brazil in the last few years.

This exhibition is the result of a visit, sponsored by the Museum of Modern Art and the American Institute of Architects, made last summer to Brazil by the well known New York architect and Trustee of the Museum, Philip Goodwin. He was accompanied on the journey by the distinguished young architectural photographer, G. E. Kidder Smith. Together they

visited in an incredibly short space of time—two months to be exact—colonial villages and towns from the Amazon to Minas Gerais, the capital, and most of the provincial sites of modern building. Of the more than a thousand black and white photographs and color transparencies made during their visit, some 300 of the best were chosen for the exhibit. Many others were included in Mr. Goodwin's handsome catalogue *Brazil Builds*, which the Museum of Modern Art has published in English and Portuguese to accompany its exhibition.

The expedition, which Mr. Goodwin in his catalogue admits was inspired by his curiosity to find out how Brazilian architects had dealt with the problem of excluding excess tropical heat and light from their buildings, discovered a great deal more. In reality it makes known a whole new school of modern

XVIII CENTURY building in Brazil often shows independence of the Portuguese prototype. The parish church of Pilar, Salvador, Baia, has characteristically severe basic lines enriched by delicate carving. At right a ruined columbarium of later date fits harmoniously into the picture.



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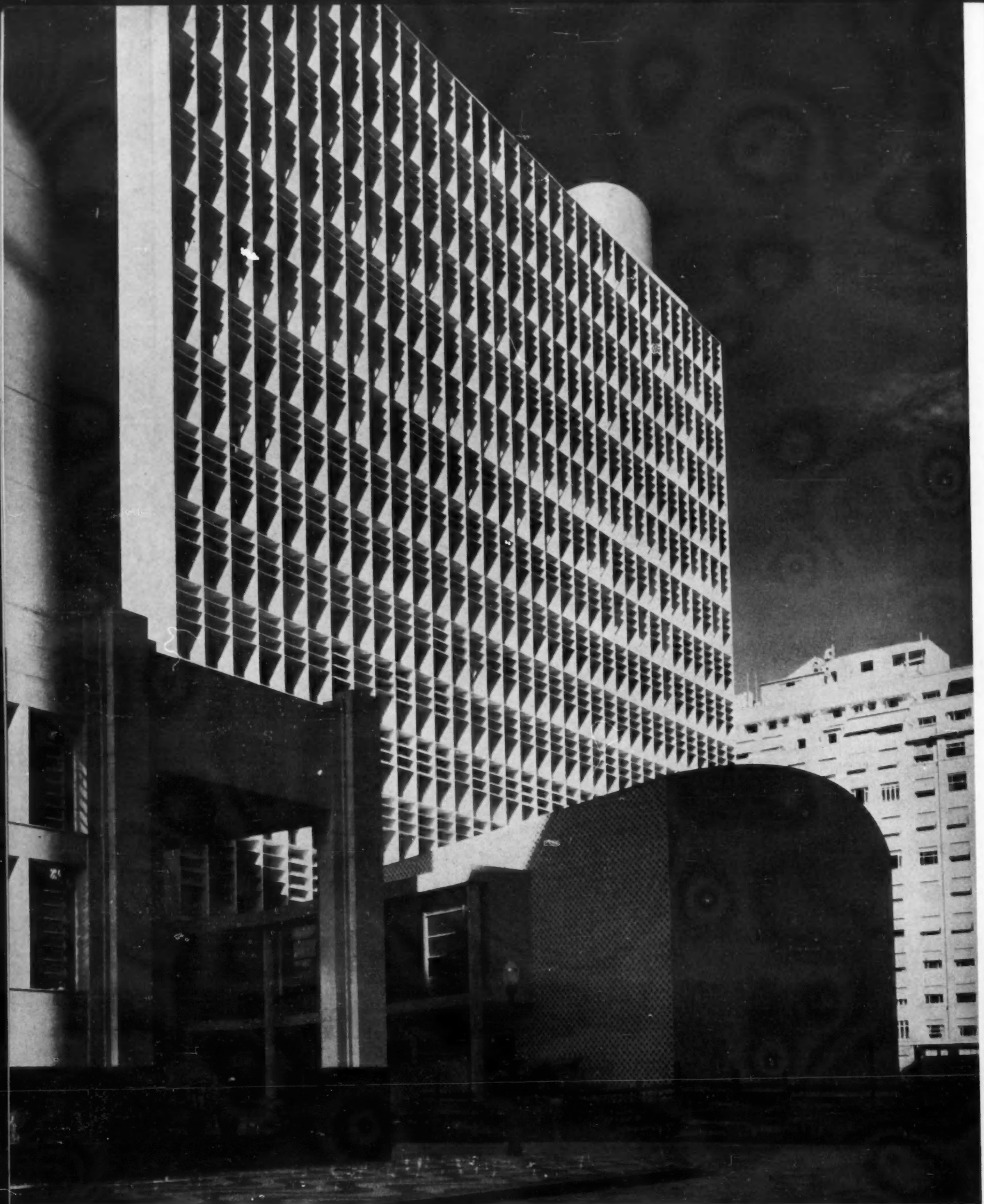
BY OSCAR NIEMEYER, moving spirit of Brazil's new architecture, is the concrete and glass casino of Pampulha, Minas Gerais, taking full advantage of a magnificent view. The use of free curves, a tribute to the city's original Baroque builders, is typical of Brazil's youngest art.

architecture whose intelligent solutions of special problems, original development of the possibilities of reinforced concrete, and wide-spread application, puts to shame the desultory experiments with contemporary International style building in the United States, Mexico, and Argentina. It is the only study to date of this remarkable achievement, some suggestion of which was had here through the crisply exciting pavilion with which Oscar Niemeyer represented Brazil at the New York World's Fair of 1939. This is the more extraordinary since much of the impulse for this building has come from the Brazilian Government itself, and the Vargas régime, intent on placing its accomplishment before the world, has long maintained an active Department of Propaganda. But neither photographs, plans, nor descriptions of this invigorating architecture had been published either in Brazil or abroad except in an occasional number of a technical journal or in the rotogravure Sunday supplements of the alert Buenos Aires newspapers. Coming at a moment when in Brazil as elsewhere all such building must be suspended because of the War, the Museum of Modern Art's exhibition is a timely tribute as well as an invaluable service for the recording of architectural history.

The first part of the exhibition and of the catalogue is devoted to the buildings of the colonial period. The photographs that compose it prove that during that period, from the sixteenth to the early nineteenth centuries, Brazil had a colonial

style of architecture which was as different from the contemporary manner of building in the Spanish colonies as the style of the mother country was different from the Baroque style of Spain itself. It was neither monumental in scale nor complex in structure or decoration. At the time of the conquest of America both Spain and Portugal were in the midst of a great campaign of late Gothic-Renaissance building called either Plateresque or Manoeline depending upon which side of the Guadiana you found yourself. The first formal buildings of the Spanish empire in America were Plateresque churches and palaces. But there was no such architectural tradition in Brazil. Until the late seventeenth century the country was a stepchild of the Portuguese Empire and even in their favored territories of the East the Portuguese were slow to endow their colonies with anything but temporary structures. Consequently the only traces of Manoeline design that Messrs. Goodwin and Smith could locate in Brazil were the twisted rope windows and doors of a ruined church façade at Guia in Paraíba, which dates from the eighteenth century. Had they searched more widely it is doubtful if they could have discovered very much more of the sort in Brazil.

Because of a series of invasions at home and upheavals in Portugal, it was not until the 1650's, when the Dutch had been expelled from the north and the mother country had regained its independence, that architecture came to Brazil in earnest.



"THE MOST ADVANCED public architecture in the world": the Ministry of Education and Health in Rio de Janeiro designed by Niemeyer, Costa, Reidy, Leno, Moreira, and Vasconcelos. Le Corbusier, whose visit in 1937 was the starting point of the movement, was consultant. Here we see Brazil's great contribution, the sun break by external blinds which gives both texture and unity to a vast building surface.

INCORPORATING six garden within its walls, the Joao Arnstein residence in Sao Paulo. Sliding glass doors divide this sheltered terrace from high-ceilinged living room. In summer the court is hung with orchids.

But when it arrived it was not the dynamic Baroque then prevalent in Europe, but rather the discreet Portuguese Counter-Reformation style of a hundred years before, a sober style of straight lines and bare surfaces. And the other Portuguese characteristics were followed: small box-like structures of strictly rectilinear plan as opposed to the large sprawling masses of Spanish American builders; ceilings of wood in place of organic stone vaults; no domes. These were the characteristics of Brazilian colonial building until the end of the period. To illustrate this point the exhibition offers a group of classic colonial churches—the Benedictine of Rio, the Franciscan of Baía, and the Carmelite of Belem.

Then follows the Rococo modulation of the basic type in the doors and windows and frontispieces of church façades of the eighteenth century all over Brazil, and in the gracefully shaped low hip roofs of houses and public buildings, like the town hall of Mariana in Minas Gerais. In the latter state, scene of a phenomenal colonial gold boom, greater liberties were taken with the basic type. Experiments were made with convex façades, oval plans, and circular towers. The elaborate rocaïlle sculpture in local soapstone of Aleijadinho and his school brought a delicate animation to the buildings of Ouro

Preto and Congonhas de Campo. But even in Minas Gerais one is always struck with the essential simplicity of the style which relies for its effect almost entirely upon graceful feminine contours, precise proportions, and delicate patterns. To bring these characteristics into greater relief, the exhibition and the catalogue offer photographs of the heavy Churrigueresque sculpture on the façade of the Baían church of the Third Order of St. Francis, the solemn proportions of Recife's São Pedro dos Clérigos, and the breadth and solidity of the Jesuit church at São Miguel. These are the exceptions that prove the rule.

In each of his technically admirable photographs Mr. Smith has caught the spirit of the architecture and the land. There are the tight little northern convents alone in the exuberance of the tropical landscapes, the churches and houses surging

up and down the hills of Ouro Preto and Sabará, the colonial gardens joined in the embrace of the morros of Rio de Janeiro. And the narrow houses of Recife against the expanse of broad rivers, the fat columns of the fazenda porches in the rich fields of São Paulo, the abrupt waterfront of Baía rising in tiers like the stages of a Mediterranean seaport.

Beside this careful sampling of the colonial development is set the panorama of contemporary Brazilian building. The exhibition and catalogue pass rapidly over the first un-



TWO BRAZILIAN INTERIORS: stairway from the Frontini residence Sao Paulo, designed by Rudofsky. Here, as in Niemeyer's Cavalcanti house in Rio (shown below) we find another characteristic of Brazilian domestic architecture, the replacement of outside walls by screens of different types, some curved, some latticed, some pierced. The outdoor sitting-room that results is an ingenious defense against a hot, moist climate.





TOWN HALL of Mariana, Minas Gerais, shows a graceful late eighteenth century Rococo modulation of the basic type.

Brazil Institute, and again in the Ministry of Finance at Recife by Saturnino Nunes de Brito and the spectacular Water Tower at Olinda. Another of the principles of local Brazilian design springs from it—the use of deep set louvers for ventilation and as a protection from the sun.

The motive of the sun break by external blinds which Philip Goodwin considers Brazil's great contribution to modern architecture is used as the basis for the façade pattern of the Ministry of Education. At Niemeyer's Day Nursery and in his Pampulha Yacht Club at Belo Horizonte the design is vertical, while in the Coastal Boat Station of Corrêa Lima and the Roberto's ABI building in Rio it is given a horizontal disposition. Contrasting with this arrangement is the highly original division of the façade into rows of tiny apertures, like the divisions of a columbarium that Vital Brazil uses in his Institute at São Paulo and in his Raul Vidal School at Rio de Janeiro. Still another basic characteristic of the Brazilian school that derives from the historic Ministry of Education is the use of simple cylindrical columns in

the ground floor of the structure which accentuate the vertical impressions of the building. Niemeyer uses them again in the Day Nursery, and Atilio Corrêa Lima for his Seaplane Station in Rio. In the Pampulha casino, Niemeyer introduces them as the support for low peristyles of great decorative value, which in the Industrial School of Carlos Henrique de Oliveira Porto, Rino Levi's São Paulo "Sedes Sapientiae" and the Normal School at Baía (Cont. on page 33)



IN RECIFE, Pernambuco, the Church of São Pedro dos Clérigos, built in 1729.

successful attempts at a modern style in such Rio buildings of the 1930's as that of A Noite whose crude proportions and lack of ventilation made them instant failures. For Philip Goodwin the real contemporary movement began with Le Corbusier's visit to Rio de Janeiro in 1937. From his talks with Brazilian architects came the government commission for a grand Ministry of Education building. This structure, not yet completed, which was principally conceived and executed by two preëminent architects, Oscar Niemeyer and Lucio Costa, applied so successfully Le Corbusier's dream of a great rectangular glass block that it has created a kind of a master type applied over and over again. It occurs in Niemeyer's Rio Day Nursery, New York Pavilion, and Ouro Preto Hotel, in the São Paulo Vital

SUPREME gilded example of Brazil's fully developed Baroque is the interior of the Church of Sao Francisco de Assis at Bahia. Built in 1710, its exterior is sober, the ornament subordinated to structural lines.





PRINTS THAT ARTISTS AT

WHAT is probably, from more than one point of view, an ideal wartime exhibition, graces the walls of the Philadelphia Museum of Art. In the some 150 prints from 1480 to the present, which Carl Zigrosser has assembled under the title "The Artist at Work," it demonstrates that the museum can offer entertainment on various levels. The layman can come away from it as amused as from an evening with the Lunts, and yet with something sticking to his ribs. The art lover will delight not only in intimate glimpses at the great and at the survey of artists' methods during four and a half centuries, but at the quality of the master-made exhibits themselves.

To give order to the show, the arrangement is by topics of



BANDINELLI INSTRUCTING in his Academy (above). Engraving after Agostino Veneziano, 1531, views typical studio and teaching methods during a great sculpture period. All prints on these pages shown at the Philadelphia Museum of Art.

DAUMIER knew well the artist's trials, set them down succinctly in a lithograph series. Here (left) are the hardships of "Painting a Child's Portrait," 1847.

CARLE VERNET'S battle scenes were the newsreels of his day. A lithograph (below) by his son, Horace, shows him aloof and unperturbed, working on the spot, 1818.

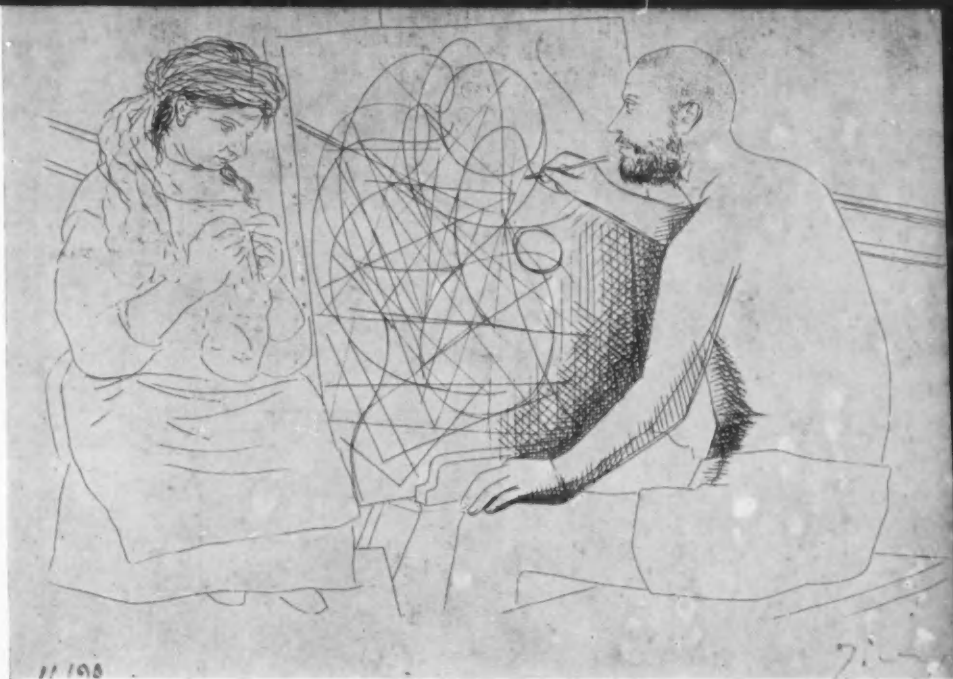


which perhaps the most titillating is the "Artist and Model" series including, along with the Ganso (on our cover) and several prints on this page, an engraving of Holbein drawing from the nude. "Instruction and Study," also rich in human interest, counts the engraving of Bandinelli's academy, Chardin's composition of a student copying (as students ever since, including Cézanne, have copied it) Pigalle's Mercury. There is Sloan's look into the anatomy class of Anshutz, and the theme brought in the records of life classes from 1751 through two Rowlandsons, down to the contemporary Bacon and Dwight. "The Painter's Studio" is no less fascinating. We are given a slant, among others, at Dürer's and Rembrandt's while in studies of the painter's patron, St. Luke, and the sculptor's prototype, Pygmalion, Van Meckenem, Burgkmair, and Moreau show us the methods of their own day.

But what of the artist in the Great Outdoors? Bruegel and

THAT SHOW AT WORK

Rembrandt introduce sketchers into landscapes; Morland shows himself drawing a pig; Isabey chooses the Roman Forum; Bendiner depicts the onlookers; and several comments by Dehn include, of course, the impish Great God Pan trying vainly to attract a nuns' landscape class. The patron is equally important, and from Burgkmair's Maximilian in a Painter's Studio through Forain and the contemporaries, he is a subject for respect or jibe. That the artist is a social creature Sloan shows in an etching of himself and Henri at work while their wives look on. Julius Bloch and the brother of the Brothers Grimm portray artists assembled. "The



MODEL'S METAMORPHOSIS on an abstractionist's canvas shown by Picasso in etching (above) "Peintre et Modèle Tricotant," 1927, lent by the Buchholz Gallery.



"ROMNEY PAINTING LADY HAMILTON" (right) as George Grosz imagined the famous pair in a colored lithograph a century later.



GOTHIC "ARTIST DRAWING FROM THE NUDE," (left) anonymous woodcut illustration of a Paris edition of "Roman de la Rose," ca. 1490. "Life Class" (below), lithograph of 1931, by Mabel Dwight, shows the Whitney Studio Club.

Museum," filled with students and copyists, comes in for attention, and myths and symbols connected with the profession are also represented.

One of the largest displays, though less novel and teasing than others, comprises portraits and self-portraits, includes Van Dyck's likeness of Callot, Rigaud's study of himself painting his wife, Lucienne Bloch's of Rivera painting a fresco, Cézanne, Zorn, Matisse, Grosz, Castellon, Gropper and others are here.

For anyone curious about the artist's life, Daumier has the answer in his lithographs of the trials of the landscapist, the portraitist, the artist at the mercy of patron and critic. Another topical section, with a Goya, Vernet, and work by men in our own armed forces, is entitled "The Artist in War."





STUART DAVIS' "Report from Rockport," 1940, illustrates his artistic philosophy of creating "color-space compositions celebrating the resolutions in art of stresses set up by some aspects of the American Scene." Shown along with the A.&P., the garage and the "gas" pumps, the "seine" here refers to the local fish nets, not to the French river.

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THE CUBE ROOT

BY STUART DAVIS

Long before the School of Paris had made abstract art an exhibition commonplace, Stuart Davis was formalizing the American scene. This artist's first one man show in nine years at the Downtown calls for this restatement of his credo.

HAVING received the rare privilege of writing something about my own work, at the invitation of ART NEWS, it is my desire to speak as objectively as possible, and to answer some of the questions that append themselves to those elegant cultural queries, "What is it?", and "What does it mean?"

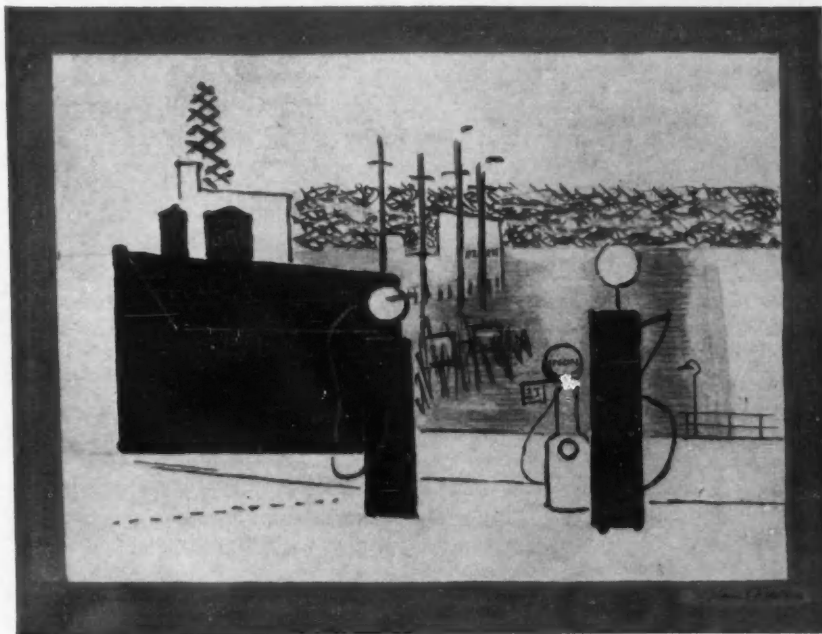
My pictures fall into the category commonly called Modern Art, and more specifically into a pigeonhole which the professors have labeled Abstract Art. I have long opposed this "typing" for reasons that seem sensible to me, although time has shown that my arguments do not impress the professors. When I get a part, it is always as an abstract artist. But nevertheless modern art is a real entity despite the Surreal nature of many of the things said about it by professors and artists alike. It consists of a body of work produced in the last six or seven decades by men whose names are sufficiently known to preclude the need for particularization.

It would be an error to omit mention that Paris was the geographical center of this movement, because while unimportant in itself, this place of origin has been used as the basis for various attacks on the validity of the movement as a whole. In America for example, it has often been asserted that virtue in our artists could only be found by complete repudiation of the School of Paris, as they called it. The results of these campaigns have not been beneficial for American art, to give it the maximum understatement. But it is the simple truth that the modern art movement was, and in its influence remains, the only objective proof that free expression of the human spirit in art is possible in our epoch.

In my own case, I first saw a comprehensive showing of these pictures at the Armory Show in New York City in 1913. My enthusiasm was aroused by what they had to say, and the fact that they were European in origin in no way inhibited it. I found nothing incompatible between this art and the things I had seen and felt in my own environment. On the contrary I found an elucidation of those things and an enlarging of my understanding of them.

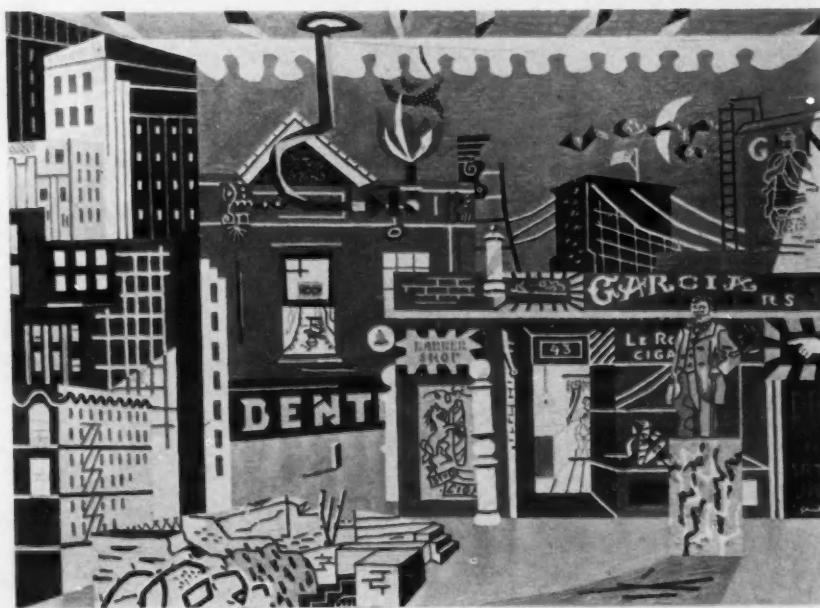
To many people a picture is a replica of a thing, or a story about some kind of a situation. To an artist on the other hand it is an object which has been formed by an individual in response to emotional and intellectual needs. His purpose is never to counterfeit a subject but to develop a new subject. His purpose is also to live in giving importance to certain qualities in himself, which everyone presumably possesses, but which relatively few cultivate. Art is a denial of the utilitarian considerations of everyday activity. It does not give directives or convey information. Other people, usually at a much later date, extol it as a marvelous achievement, presumably because it is.

Of course the artist doesn't dream his work into



DYNAMIC AMERICAN SCENES have always excited Davis. "Gasoline Tanks," watercolor, 1928, is relatively closer to "naturalism" than his later pictures.

existence, he has the often arduous task of transposing his dream into the dimensional materials of painting. Thus he not only cultivates his soul, as the saying goes, but wrestles with the obstinate physical laws of three-dimensional Color-Space Design on a two-dimensional surface. Necessary theorization on these laws may come under the heading of abstract thought, but the artist does not paint his theories. His picture is shaped by his desire and there is nothing abstract about that. Proof: direct emotional response to it by people who have no knowledge or interest in his theories. (Continued on page 33)



"NEW YORK UNDER GASLIGHT," 1941, illustrates Davis' point that an artist's purpose is "never to counterfeit a subject but to develop a new subject."

ART NEWS of AMERICA

(Continued from page 7)

his great art collection shall go to his alma mater, Harvard University, from which he graduated in 1886. Already in 1942 he presented to Harvard's Fogg Museum one of the finest groups of nineteenth century drawings and watercolors in existence.

Mr. Winthrop's main standard for a work of art considered for his collection was that it have "music in it." Those of his treasures which he retained until the time of his death, housed in rooms furnished with excellent examples of English furniture, will be catalogued by the University. The Winthrop Ingres form one of the finest groups outside of the Louvre. Other French nineteenth century masterpieces in his possession are by David, Géricault, Delacroix, Prud'hon, and Chasseriau. Blake and Beardsley together with the Pre-Raphaelites interested him among the British painters. He also collected the work of the Americans Whistler and Sargent, and of contemporaries, Maurice Sterne and Eric Gill. Among his older masters are a fine Tintoretto and numerous early American portraits by Copley, Stuart, and others. He owned Hittite and Egyp-

tian pieces and recently began acquiring examples of South and Central American Indian art. His Chinese sculptures, bronzes, prehistoric jades, and Chinese gold objects form a brilliant group in themselves. With the bequest of these fruits of a lifetime of discriminating selection added to its present collection, Harvard's will become one of the country's major museums.

Six at Phillips

PROVING again its unique function in the national capital as both a breathing space in a mad city and an intimate artistic experience alongside the monumentality of the National Gallery, the Phillips Memorial Gallery is currently showing no less than six separate exhibitions. "Aspects of Contemporary Canadian Painting" is a careful selection from the large survey originating from the Addison Gallery (see ART NEWS, Oct. 1-14, 1942). Milton Avery's New York show (we reviewed it Dec. 15-31, 1942) makes a delightful group in the sunlit rooms in Washington. Paul Wieghardt is a German who worked in France, making his

American bow here with a group of handsome watercolors; if the European ones are a little eclectic, they are fluent and strong, while the later American work indicates a brilliant artist finding himself. John Gernand, a curator at the Phillips, shows small oils in extremely good taste and of charming invention; his bigger pictures should be rewarding.

The two stars of the sextette are Magnasco and Soutine. The gymnastic capers of the Genoese seventeenth century impressionist cannot be seen to better advantage than in the Nuns at Work and Hermits Practicing Penance (lent by Dr. Jacob Hirsch), his sensitive blue-brown atmospheric tours de force never so brilliantly as in *Singing Birds* (lent by Mr. Robert T. Francis). With the electric nervousness of Magnasco's *al tocco* style, the no less neurotic Soutine makes a strange contrast. Instead of releasing his forms, he tortures them—so that they become irresistibly compelling to the spectator. *Village, Vence* is an unforgettable landscape, as full of nature enchained as the *Page Boy at Maxim's* and *The Young Cook* show you humans in fetters.

Baltimore Gems

CARVED gems, from their beginnings as seals in Babylonian times down to the nineteenth century when the fad for their collecting reached such proportions as to richly reward the forger's efforts, are traced historically in an exhibition at the Baltimore Walters Art Gallery drawn largely from the nearly five hundred cameos and intaglios once belonging to Henry Walters and recently acquired by the museum. Being a history of gem-cutting, the exhibition, arranged with specially constructed cases and photographic enlargements, necessarily presents the equally fascinating and fabulous history of gem-collecting.

Princes, artists, and thieves owned the objects, and storied names accompanying them include Caracalla, the Byzantine Emperors, Rubens, Louis XVI, and the Medici. One of the finest gems in the Classical section is a third century B.C. portrait of Berenice II, Greek queen of Ptolemy III, carved by Nikandros; one of the most interesting historically is the IV-V century A.D. vase, elaborately carved from a single piece of agate which, in the possession of the Kings of France during the Middle Ages, once belonged to Rubens, its later owners being William Beckford and Sir Francis Cook. That gem carving did not die out with the Roman Empire is at-



VENETIAN CAMEO BUST in chalcedony, about 1480, influenced by the contemporary portrait aesthetic. Walters Gallery, Baltimore.

tested by mediaeval and later Byzantine examples including a tenth century portrait of Constantine Porphyrogenitus and his son. The revival of the art during the Renaissance is clearly witnessed by skillful Italian and German specimens.

Holbein for St. Louis

ST. LOUIS' City Art Museum's most important single acquisition, a truly major addition to American public collections, is the Holbein portrait of Lady Gudeford (sometimes wrongly called "Guildford"), wife of Sir Harry Gudeford, Master of the Royal Household of Henry VIII of England, reproduced on page 8.

Inscribed 1527, painted in resin tempera on an oak panel, this work of the young Holbein dates from his first English visit, while he was still strongly influenced by the humanist atmosphere of Basle. Of it Dr. Max J. Freidländer writes: "This portrait, without any doubt, is the original of the portrait of Lady Guilford and is the companion of the portrait of Sir Henry Guilford which hangs in Windsor Castle. . . . The now discovered painting . . . seems characteristic in every respect in the method and quality of its painting, of Holbein, and especially for the period of 1527 when this type of painting appeared." And Professor Paul Ganz: "The genuine portrait of Lady Guildford may be considered in its marvelous conservation as a most important work, a masterpiece by Hans Holbein the Younger."

The original drawing of Lady Gudeford is in the Basle Museum. The St. Louis portrait and the companion one of Sir Harry have been recorded as passing through many hands, having been inventoried in the sixteenth and seventeenth centuries and mentioned by Horace Walpole as belonging to the Earl of Northumberland in 1761.



MAGNASCO: "The Singing Birds," lent by Mr. Robert T. Francis to the Phillips Memorial Gallery, Washington.

WHAT THE ARTISTS ARE DOING

Graphic Prizes

SEVEN prizes and many honorable mentions were awarded to artists participating in the Twenty-seventh Annual of the Society of American Etchers and the Fourth

these are: Kuniyoshi's lithograph, *Circus Performers*; Louis Schanker's colored woodblock print, *Indian Dance*; an example of the popular silk screen process by Elizabeth Olds, *Picasso Study Club*; and a straight etching by Reginald Marsh

tion by pointing out that they all reside in the Willamette Valley, first settled by whites from Massachusetts a century ago. Its culture grew quickly, and its native artists, though individual in expression, are bound together by their physical environment.

Muralist Sergeant

BUFFALO'S Sgt. Robert N. Blair, is painting a mural in full colors for the Third Regiment Chapel at the Infantry Replacement Training Center at Fort McClellan, Alabama. Former instructor at the Buffalo Museum of Science and at the Art Institute of Buffalo, Sgt. Blair is currently represented at the Artists for Victory exhibition by two paintings completed while at Fort McClellan.

Kormendi Show

EUGENE KORMENDI, Hungarian-born sculptor who is currently artist in residence at Notre

Dame University, exhibited during January at the John Herron Art Museum at Indianapolis. Comprising religious and symbolical sculptures the show also includes ceramics.

Friedman Bought

LATEST addition to the roster of the University of Arizona's Gallery of Modern American Paintings acquired through the "Arizona Plan" (see ART NEWS for January 1-14) is Martin Friedman. His "The Quarry," a sensitive semi-abstract painting in poetic tones of green and blue, was purchased from his recent show in New York.

2-Fisted Art

ANTHONY SISTI, the painter who has supported his art by his role of professional prize-fighter, recently exhibited his characteristic ringside themes, his dramatic still-lives, at Buffalo's newest art gallery, the Arthur Kowalski Studio. A painting demonstration by the artist was an additional attraction.



JOHN TAYLOR ARMS: "Cavendish Common," Noyes Prize for best print in the Etcher's Annual at the National Academy.

Annual Miniature Exhibition (reviewed in ART NEWS January 15-31). The Mrs. Henry F. Noyes Memorial Prize (\$50) for the best print went to John Taylor Arms' *Cavendish Common*, with mentions to Irwin D. Hoffman and Louis C. Rosenberg. For a print by a member of the Society, the \$25 Mrs. Frank Granger Logan First Purchase Prize was won by Helen Miller with a mention to Isabel Bishop, while the Second Logan Prize (\$25) went to Armin Landeck with the late Clifford Adams as mentionite. The \$25 J. Frederick Talcott Prize for the best print not by a member of the Society was awarded to Stephen Csoka (James McBey, Honorable Mention). Judged from the standpoint of technical excellence alone, Ralph Fabri's print won the \$25 John Taylor Arms Prize, while judged from the standpoint of pictorial composition only, Kerr Eby came in for the \$50 Henry B. Shope award. For the former, Thomas W. Nason and Gene Kloss won the mentions; for the latter, Linso Lipinsky, Robert von Neumann, and James Swann. Among the makers of miniature prints, Reynold H. Weidener came in first for the \$25 Kate W. Arms Memorial Prize and was followed by honorable mentionites Minna Citron, Karl Schrag, and Effim H. Sherman.

called *Swimming in the Hudson*. All were selected out of a graphic arts exhibition which has been on display at this institution.

De Creeft Bought

HONORS continue to come in for José de Creeft (see ART NEWS for December 1-14). This time it is the Wichita Art Museum which has purchased his *Maya* in black Belgian granite. The piece, acquired by Mrs. Raphael Navas who disposes of the Murdoch Foundation Funds of this institution, has been extensively exhibited and reproduced, is stylized and powerful.

Mexico and Meltsner

WITH three of his paintings in the public collections of Latin America, Paul Meltsner caps his record by representation in Mexico City's National Museum. The *Family Portrait* presented and accepted as a gesture of international friendship, shows his mother, self, and dog rendered in the stylized technique which has been likened both to Grant Wood and American primitives. A forthcoming Meltsner exhibition in Chicago will be opened by actress Gertrude Lawrence whose portrait is one of the artist's most successful creations.

Oregon Artists

IN a series of regional exhibitions of American art organized and presented by the San Francisco Museum of Art, artists from Oregon are given a special send-off. Director Robert Tyler Davis of the Portland Museum characterizes these artists in the catalogue introduc-

Processes

FOUR PRINTS have been acquired by the Munson-Williams-Proctor Institute of Utica, New York, in order, as Director William C. Palmer of the Art School writes, "to provide authentic material for research for our students' use." Each one illustrating a specialized process,

OUR OWN EXHIBITION GALLERY



LILY CUSHING: "Portrait of Mrs. Quentin Reynolds," the former motion picture actress Virginia Peine, now married to the distinguished journalist. Never exhibited.

SINCE 1940 one of America's ablest woman painters has not had a one man show. Lily Cushing, the daughter of the distinguished Boston portraitist Gardiner Cushing, married into the painting Emmet clan, drew from childhood, copied old masters, and in 1926 spent a year in the studio of Iacovleff. But her most formative teacher was Walt Kuhn who over the past fourteen years first instructed, then kept an eye on her work. Kuhn's paint mastery Lily Cushing took over, modifying it into more sensitive expression and nuances of tone. Attached to a realistic tradition, her work gains richness and interest through her playing up of illumination and shadow. Canvases hang in the Museum of Modern Art as well as in the private collections of A. Conger Good-year, Lady Cunard, and Henri Bernstein.

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Helen Carlson—H. C.
Henry McBride—H. McB.
Melville Upton—M. U.

WORLD-TELEGRAM
Emily Genauer—E. G.

ALBEE, Moutreaux
(see ART NEWS,
this issue, p. 28)

... turns from a softly brushed portrait of his soldier son to a solidly painted stone ruin with a rusty boiler or a trio of new Americans planting seed in fertile soil. The work is ruggedly honest, vigorous stuff, and "Riot" is notably powerful in draftsmanship. H. D.

An excellent watercolor painter, ... in oils and in various drawings and pastels, he adds to the exhibition with a sense of confidence and ease. The simple figures in "New Americans": "Back Country," with its impressionistic patterning, and "Harvester" all show sensitiveness in color and the feeling of warm mood. C. B.

... is eager for spontaneity and freshness of touch, but pursues this laudable ambition too hotly, at times, with the result that his figures lack solidity and become glassy. Curiously enough, he escapes this danger in his watercolors for they are tangible, well put together and effectively decorative. H. McB.

His people are solid and earthy. His young bulls and pigs are as mettlesome and spirited as ever his burlesque queens were. But with all this Albee is the sensitive technician. His designs are carefully manipulated so they hold firmly together. His textures are varied and rich. His color sings out lustily. E. G.

BISCHOFF, Vendome
(see ART NEWS,
Jan. 15, p. 27)

Most of the work is conventional and seems to me highly objective, sometimes rather calendar-style in effect. One water-color of a squaw and papoose seems to me better than most of the oils. The Winter burial scene is grim and convincing. H. D.

Bischoff's portraits of "Black Elk," "Chief and Family" and others, depict the subjects in native ceremonial dress, and are solid, upstanding documents of the conventionally realistic order. The landscapes, similarly direct and realistic, include a picture of a Pueblo village and an attractive view of the Little Rio Grande. R. C.

... devotes himself to painting the American Indian. His newest canvases are ably enough executed in illustrative vein. His Indians are great, powerful figures dressed in full regalia. But as original works of art, of course, they are of small account. E. G.

BREININ, Downtown
(see ART NEWS,
Jan. 15, p. 12)

... admirably reveals the various phases of his expression. Breinin is a romanticist with a marked strain of sweet-tempered mysticism. He paints with taste and originality. Among the best of the examples now on view are, I should say, the flakily brushed "At Golgotha," an oil, and "The Magicians" in gum-tempera. E. A. J.

... is thoroughly imaginative in all of these works. While some of the pictures are serious, like the "Golgotha," most of them are relatively light and ingeniously romantic. ... These brooding pictures, with horses and riders and other figures moving like wraiths in moonlight, make, however, a harmonious and interesting display. C. B.

... is capable of realism, but prefers to see the world merely as background for the creatures of his fancy. He is well equipped, technically, with agreeable color, breadth of style and a keen instinct for what constitutes a picture. His saints, harlequins and magicians are always engaged in romantic tasks, lyrically presented. H. McB.

It's all contrived, theatrical mystification, of course, a haunting masquerade in a still and melancholy world. But Breinin has somehow fused his dream world with reality, made it all enormously alive and oddly relevant to the world we're living in. That may be because he is a romantic in spirit rather than in technique. E. G.

CLARKE, Bignou
(see ART NEWS,
Jan. 15, p. 21)

... is at her best when painting impressions in abstract form, such as the "Big Top," which is instinct with the whirl and gaiety of the circus. Certain examples suggest the influence of Braque and Klee, but the artist is fairly individual and rather humorous, even playful. H. D.

Many of her abstractions are turned out with flair for vivid pattern and color, recalling the forms and moods of Matisse, Klee, Picasso and others. No European influence, however, has directed her talent as much as what may be called her innate enthusiasm. Virtually all her subjects show it. C. B.

She has absorbed so many of the ideas of Picasso, Braque, Miro and Dufy, that it is difficult to discern any ideas of her own in the paintings she now submits. They show an appreciation of the laws of composition and have agreeable color, but do not sound the personal note. H. McB.

... are definitely School of Paris. I think one day all these influences will be better absorbed, and then we'll be better able to assay Miss Clark's own worth. Evidently she has taste and a fine bold sense of rhythm and color. And she makes of abstraction an extremely decorative thing. E. G.

HAWKINS, Wakefield
(see ART NEWS,
Jan. 15, p. 22)

I do not pretend to understand these curious symbols. But it shouldn't require a psychiatrist's expert eye to discern a persistently, if not inclusively, traced liaison with sex. All this is cryptic. Yet the artist has set forth his eluding arcana in terms of exquisite draftsmanship. E. A. J.

Skillfully drawn, these designs are probably of greater interest to the student of psychiatry than to the average art lover. The latter is likely to find them extremely expert from a conventional viewpoint but curiously complicated by overelaborate designing. C. B.

This is a timely exhibition, it must be admitted, yet since Mr. Hawkins deals in symbols and sometimes goes "abstract" not all of the eager questioners of the times we live in will get all the implications of the drawings. ... The workmanship of the drawings is admirable. H. McB.

At any rate, the drawings are very able. Hawkins is a good draftsman and his compositions whirl with motion and force. And he does put some of his ideas over. You feel, as you see these things, how diabolically shrewd is the enemy and how enormous our task. E. G.

IVY, Morton
(see ART NEWS,
Jan. 15, p. 22)

In such an irregularly designed paper as "Port Terminal" Ivy is at his best. He makes good use of white space. Whether or no this present pursuit of camouflage in the Far West has given him an insight into mules, he at any rate presents the animals in an engaging light. The work is sound and the color pleasing. H. D.

What seems a new development in his exuberant vignetting of various compositions in an oddly mannered way. Other subjects, ranging from studies of cattle and horses in well considered compositions, to churches lightly dramatized in El Greco moods, are more plausibly presented, and with good feeling for decorative design. C. B.

His later things lean to simple illustration—a tree is unmistakably a tree. And then there are mules—plenty of mules. They wander aimlessly from one picture to another, and judging by the woebegone expressions their sketchy surroundings provide pretty slim pickings. Just the same, they provoke a hearty chuckle. H. C.

JACKSON, Babcock
(see ART NEWS,
this issue, p. 28)

... shows growth beyond his earlier work. His biggest difficulty at present seems to be lighting, a difficulty brought about in part, perhaps, by too sharp juxtaposition of divergent colors. "Wild Brone" is packed with drama and several figure drawings are decidedly arresting. H. D.

... besides being reticent in scale, Jackson's work is firmly drawn and compact. While he has undoubtedly a strong appreciation of the realism of Goya and Daumier, and not infrequently shows it in his work, he is usually able to consolidate this affection with a somewhat personal view of nature. C. B.

... is interested in the acrobats of the vaudeville stage and records their activities in a spirited fashion and with real sympathy. He avoids literalism and portraiture and so you do not always know who the performers were but you do know that they were good ones. His intimacy with this subject matter is attractive. H. McB.

... he is better than ever. His figures, sketchily and on the surface cursorily done, are, as usual, wonderfully alive and spirited. They're modest little studies, executed in gouache or in plain pencil, but they're all highly effective. Their lighting is something special. E. G.

LEONIDE, Julien Levy
(see ART NEWS,
this issue, p. 27)

One observes the artist's progressively deepening interest in landscape: coastal subjects; wide, flat, haunted and haunting vistas of salt marsh, peopled with figures strangely small beneath immense fantastic skies. Now and then an architectural theme will bring Corot to mind. Everything is very still and nearly always the "real" shelves off into the "dream." E. A. J.

... are keyed to the cool charm of Normandy and the equally reticent moods of Bordeaux. ... has caught up all the scattered life of busy fisher folk, the pattern of their weirs and nets on the sand, and pictured everything with painstaking tenderness. There is much of the poetry of the seacoast in these gentle, unpretentious pictures. C. B.

This art is strange because a morose, despondent atmosphere hovers over scenes that might just as well be happy. ... He paints the theme over and over again, never tiring of it, but never once alighting upon any joyous solution of the idea that hypnotizes him. One must respect the integrity of the workmanship, but one wonders at the sadness. H. McB.

... there is the literary unworldly quality which is the hallmark of the romantic revival. Nature itself seems a prop for the painter's poetic notions, rather than a source for them. ... One or two of the compositions have a hard look. But when he gets to the beautiful Venetian studies you find perfect fusing of sea, sky and figures in canvases that for all their strained stillness are alive and fresh. E. G.

LIEBMAN, Weyhe
(see ART NEWS,
Jan. 15, p. 21)

The early "Snow Scene—Central Park" is in a semi-primitive vein. ... The "Big Tree" is almost fauve in its stark simplicity. ... Adirondack Garden" of last year is quite picturesquely representational. It is obvious that Mrs. Liebman paints what she likes as she likes it and enjoys every bit of it. H. D.

... has not only followed her own gracious instinct as a painter, but has found herself sympathetic to some of the most lively influences of her time. Veering from brightly colored landscape patterns, she has settled now in a new mood—the painting of poetic, cool-colored landscapes and somewhat mystic imaginative still lifes. C. B.

... classes among modern primitives, not having got to painting via the academic art schools. She has an appealing imagination with undoubted leanings toward the poetic which, expresses itself under strain, however. The manner, therefore, is not so impressive as the idea with which the artist struggles. H. McB.

... has an instinctive sense of design and color. And she clearly has a poetic nature. Occasionally the two are combined to result in something as delicate and charming as Synthesis. In the Swiss Mountains. Too often, however, especially when she goes in for ambitious symbolism, the results are both empty and labored. E. G.

MOLLER, Bonestell
(see ART NEWS,
this issue, p. 28)

Klee has been, one suspects, a prime influence, although the work is free from any slavish imitation. Moller has humor; he can draw; and "Beach Composition" is as effective as "Chess Player" is enigmatic. H. D.

Some of the best effects in his series of clowns, dancers and compositions improvised on the themes of chess and playing cards are those which, with a sober, personal feeling for color, he adds his own sense of poetry to the subjects. C. B.

They're abstract patterns in which he portrays, or symbolizes, dancers, clowns, jugglers, ducks and a lot of other lively and pleasant things. He uses circles, triangles, wedges of color put together with taste and charm. The results are gay, capricious, decorative, and compact arrangements. E. G.

PRESTOPINO, A.C.A.
(see ART NEWS,
Jan. 15, p. 22)

... rebels against the spectacle of man as a robot caught up by machinery and the vicissitudes of life. ... This is uncompromising, sometimes willfully crude painting, burning with moral indignation at life's injustices and full of sympathy for the underdog. H. D.

Prestopino's chief aim, it appears here, is the harmonizing of abstract-decorative design with a view of life which he finds stimulating and eventful. The result is always generously colorful, often complex, but at the same time full of passionate spontaneity. C. B.

... perhaps it will be best to begin your acquaintance from across the room, drawing nearer as you become more aware of his message. Thus viewed, such canvases ... take on an impressive dignity in their significant patterning of masses of light and dark broken here and there by vivid bits of positive color. M. U.

His compositions are choppy and nervous. ... Texture is bleak and uncompromising. Even his color is harsh. All this is not to deny their effectiveness. Prestopino, using this method, conveys excellently the grimness of his subject. And he does it in canvases that are dramatic and forceful, though hardly pleasant. E. G.

RADENKOVITCH, Milch
(see ART NEWS,
this issue, p. 29)

On the modern side ... revels in color, and bright patterned still-lives, and gets a Vlaininck-like quality of drama into his landscapes. H. D.

Spontaneous in style, his work reflects, too, a certain poetry of feeling. At the same time various subjects, such as the dramatic "Pastorale" and the "Paris as I Remember It," are more successful than others which are rather roughly turned out, brusque and superficial in color. C. B.

... it is his landscapes that one prefers on the whole. These as a rule are highly dramatic are carried off with a gusto that fairly takes you off your feet. For the artist rarely deals in mere transcripts of the actual but puts upon them the impress of an apparently vigorous personality. M. U.

... these landscapes of Radenkovitch seem especially to capture the tang of New England. They're painted in broad brushstrokes on a vigorous, rather loose compositional plan. They're quick, strong, vibrant with bold color. They're full of a healthy, virile, yet sensitive, poetry. I don't like his still-lives anywhere near as much. E. G.

THE PASSING SHOWS

AMERICAN MODERN ARTISTS, a brand new society out to save the country from artistic perversion, makes a very good start indeed in its Riverside Museum debut. Some fifty of our aesthetically most "advanced" painters and sculptors contribute an average of three works apiece which add up to an exhibition differing from most group shows, especially from most "manifesting" group shows, in one very important respect. The spectator must admit that the quality level is exceptional. Whether he likes their expressions or not, he must agree that every artist, particularly among the painters, knows what he is driving at and lends considerable gifts and efforts to the drive. The exhibit is also unusually well arranged.

For freshness of design, color, and content, Milton Avery leads the more or less "realistic" painters, followed closely by Mark Rothko, Paul Mommer, Vincent Spagna. Gasparo with fertile black and red improvisations, Constant, Sievan, Dirk with strong watercolors confused only by messy skies, Johnson

amputation of the O'Higgins remained to make the transition complete. This he has recently accomplished by signing himself simply Pablo. Predisposed toward earth colors and large spatial values, he is altogether a mural painter and these easel pieces often seem but part of a larger conception, though in his one small landscape he achieves an excellent composition. His peasant figures are retiring and refrain from that righteous and bombastic ac-



JOHN CARROLL: "Mrs. Gordon Knox." At Frank Rehn's.

tivity so loved by his celebrated confreres. His work reflects personal sincerity of a high order and a deep understanding of his adopted country. (\$200-\$300.)

EIGHT PORTRAITS by five men enliven the well lighted front room of the Rehn Galleries. There is a penetrating characterization of the late Mrs. Harry Payne Whitney and a portrait of Jean, a veritable rhapsody in blues, both by Eugene Speicher. There is Mrs. Gordon Cox apotheosized by John Carroll; there are Amalia and Mrs. Philip Barry by Alexander Brook—and in the Amalia is some of the most distinguished coloring to be seen in town. Two portraits by Watkins, and Aline McMahon, painted in 1927 by James Chapin, complete the show. (Prices not quoted.)

EVERETT SHINN, who helped revolutionize American painting in the 1900s, shows at Ferargil the work of four decades, bringing back the flavor of the days when all New York artists lived in Old Chelsea and made a dash for France the instant the season was over. From a tenement theme of 1900, belonging to the first suggestions of the Ashcan School, through cozy memoirs of the streets and theatres of



LEONIDE: "Pêcheurs Flamands," one of the important recent works in the artist's 10-year retrospective at Julien Levy's.

New York, London, and Paris, the sixty-five pieces in the current show leave one in as good a mood as a mutton chop dinner. "Aesthetic Casanova" and "this Fragonard-Daumier-Degas American" the gallery's publicity calls this painter and illustrator whose work still flows in one of America's best currents. The estimate isn't too far wrong. (\$125-\$2400.)

LEONIDE, gifted brother of Eugène Berman, presumably began to paint his poetic beaches after a taste of those saltily fragrant pale green Normandy oysters which make the subject of the earliest canvas in the current Julien Levy show. From here on oyster colors prevail and the sea takes over, draining its shallow tides over beaches that can be as pearly as any Dali. Even more than Berman, Leonide feels the weight and glare of the sky, the drag of sand at the feet which slows down the fishermen's labors to a ritual pace. Though the figure pieces and general silvery color give out hints of Corot, Leonide's Port-en-Bessin is amusingly different

either from this master's or from the Impressionist view of the scene. The artist, in fact, only resembles himself and if his pictures are all alike they are also supremely well done. Not the least interesting thing about the show is in revealing the surprisingly large number of first class Leonides to be had in America. (Prices not quoted.)

JOHN SINGER SARGENT'S twelve watercolors at Kleemann, most of them from the celebrated Sargent sale at Christie's, show, from the hand of the originator of the style, what the majority of our watercolorists for the past forty years have been driving at. From miracles of sheer light almost breathed on to the paper to solid structures that capture the shimmer of Venetian canals, it contains some well known works, the majority inspired by Italian visits. (Prices: \$600-\$3500.)

BRIGGS DYER, who gave up his instructorship at the Art Institute of Chicago to join the Army



PAUL MOMMER: "Peggy Bacon," among American Modern Artists, Riverside Museum.

with his flat, gay, well designed Negro genre, and Otto Botto are others worth the visit. Abstractions ranging from the geometry of the Greenes, through the "double talk" of Margo and Schnitzler, to the comedy of Shanker, also include Gottlieb and Xceron.

PABLO O'HIGGINS, at the Associated American Artists Galleries, who was born plain Paul in San Francisco at about the time of the earthquake, has integrated himself so entirely with the Mexican revolutionary tradition that only the

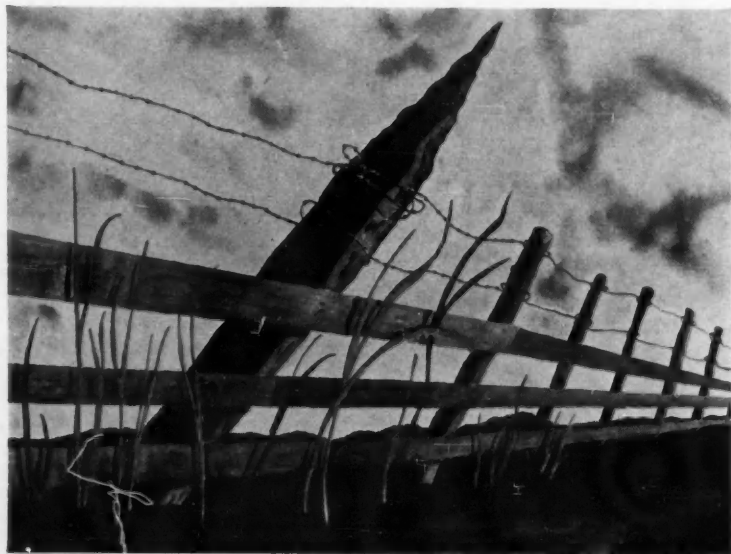


EVERETT SHINN: "The Old Bus." At Ferargil's.

Air Force, has paintings at Contemporary Arts showing what an able young artist he is. His reputation—he has a considerable representation in museums for a thirty-one-year-old—was made on watercolors, and the bright ones of Midwestern towns demonstrate why. Oils at the Artists for Victory exhibition are in the same vein as these, but he has been trying his hand at other styles, too, using for Vlaminck-like landscapes rich combinations of green set off by white and earth tones dashed on with speed and assurance. The figure studies, which are able, recall Derain in economy of indication and color. (Prices: \$75-\$300.)

AUGUSTUS VINCENT TACK, some of whose paintings (many lent by the Phillips Memorial Gallery) are at Nierendorf, has developed a philosophy for that part of his art which is his own personal expression, quite apart from his portrait commissions. "Art," states his catalogue, "is the evidence of man's yearning to comprehend perfection through his emotions by the complete subjugation of matter to the uses and ends of the spirit." This Tack seeks to accomplish in pastel-toned abstractions with jagged lines and a patina recalling batik work. They have their impassioned admirers. (Prices: \$300-\$3,000.)

THE BROOKLYN SOCIETY of Artists in their 27th Annual at the Brooklyn Museum display a wide and wild variety of talent and style in oil, watercolor, black and white, and sculpture. Only the abstractionists are missing, but this lack is compensated for by a courageous coterie of Sunday painters. Among them Regine Katz-Gilbert stands supreme



SHOMER ZUNSER: "Wood and Wire," first prize in watercolor in the Brooklyn show now current at the Museum.

with her *Tropical Dreamland*, as gaudy an explosion of pigments as we have seen for many a day. But all in all, for a sectional show, the level is high, the watercolor being superior to the oils. First prize among the latter went to Ferdinand E. Warren for his atmospheric *Interlude* and in watercolor to Shomer Zunser for his striking *Wood and Wire*. Other prizewinners were: oils, Lena Gurr and Charles B. Wilson; watercolors, John Peterson and Vesta Morehouse, black and white, Charles B. Wilson, Susanne Suba, Samuel Kamen. The prize for sculpture was withheld.

PERCY ALBEE, whose pictures of rural Pennsylvania are at Montross, artfully arranges some of his land-



FERDINAND E. WARREN: "Interlude," awarded first prize for oils of the Brooklyn Artists Annual Exhibition.

scapes and paints them soundly and with great ability. But he has only made a promising beginning in this direction, his genre and American

Scene themes being inferior. Many of the little drawings, watercolors, and gouaches have winsome, decorative charm. (Prices: \$30-\$500.)

HANS MOLLER, whose commercial art is on the pages of some of the leading smooth paper magazines, again shows his *alter ego's* expressions at Bonestell. Moller's German commercial art training in sure draftsmanship, plus his obvious love of Klee, made this "fine" art possible. Fine and full of taste it is. The semi-humans, pathetic and humorous, which he creates in gouache or with sharp pen lines, will appeal to those who admire Klee though his color schemes stand on their own count. Moller's



HANS MOLLER: "Grey Clown," Bonestell Gallery.

nique, at times suggesting watercolor washes in their velvety depths, at others crayon in their freedom. Etienne Ret, a Frenchman teaching on the West Coast, presumes on the observer's ability to take over where his line leaves off. His style has elegance but as a diet would seem a bit thin. Eilshemius drawings of the '30s complete the show. (Prices from \$20 to \$150.)

HARRISON HARTLEY, an advertising artist from St. Joseph, Mo., shows at the Studio Guild. Besides the cleanness of design which goes with his profession, Hartley has something specifically Mid-Western to recommend him. The muddy banks of the Missouri River or the marks of still new industry on a wide fertile earth, as told in watercolor, make up a show to get your teeth into. (Prices \$10 to \$50.) Rosamond Coolidge's portraits alongside are, with the exception of *The Tennis Player*, large, dark, and academic. (Prices \$500 to \$1500.)

NATHANIEL POUSETTE-DART was a pioneer in Armory Show Days. In 1943, as moving spirit of the Allied Artists of America and experimenter in his own right, he is still campaigning for independence. His canvases at Pina-cotheca express emotion through motion: trees lash and sway, a road winds, a landscape unfolds. Color is keyed low, but, unlike Orozco whom he must admire, it occasionally lacks dramatic power, appearing to us more muddy than somber. (Prices \$40 to \$300.)

LEE JACKSON's drawings and gouaches at Babcock are in many ways spiritually if not actually physically close to the Shinn's across the street at Ferargil. Jackson, an ex-

subject matter would insure him a following whether he paints clowns, the souls of acrobats, or ducks (with personality enough to redeem Donald's whole clan) cavorting in a pond that never was. (Prices: \$25-\$250.)

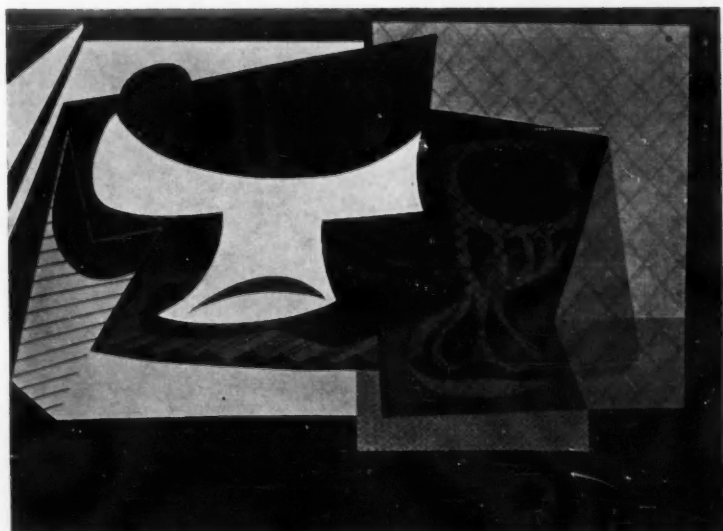
FLOWERS are cheerfully rendered by Edward T. Cockcroft at the Sixtieth Street Galleries. Mostly oils, an occasional pastel, they sometimes approach the luminous creations of Miss Laura Hills of Boston. (\$15 to \$125.)

SARAH MEWHINNEY is the star exhibitor at the Wakefield Bookshop, combining a masculine breadth of conception with a certain dark profundity that recalls Rouault. These lithographs must run against all the rules of the profession so different is their tech-

cellent draftsman, a skillful captor of flash and shimmer, likes the same sort of subjects as the older man — performers, street scenes, spectators at carnivals—and does them up in similar small and teasing format. His manner is strong and completely up to date, but when put in colored mats, his things have a charm which recall the eighteenth century. (Prices: \$10-\$75.)

UNITED NATIONS ARTISTS, seventy-two of them whom the Argent Gallery feel should be better known, are the principals in their current showing. Starting alphabetically with Australia which gets good local-color and artistic representation in Mary Cecil Allen's *Kangaroo*, the show is lively and well chosen. An exceptional Latin American section includes Mario Carreño at his best, Charlot, Montenegro, and Maria Nunez del Prado. The Nicolas, Boris Margo, and Milena are other notable foreign talents balanced on the American end by Marsden Hartley's superb *Log Jam* and one of the best Reginald Marshes, *The Date*. (Prices from \$10 to \$5000.)

EMILIO PETTORUTI, distinguished director of the Museum of Fine Arts of La Plata, brings to the galleries of our National Academy two score somber and dignified paintings, dated from 1917 to the present day. Though in early years they faithfully reflect the gamut of advanced Continental art, they ultimately arrive at a compromise between reality and the abstract which is personal and interesting. Noteworthy, too, is the development of the artist's color, from the sweet palette of his first attempts to the austerity of tone to be found in the canvas *Intimidad*, painted in 1941.



EMILIO PETTORUTI: "Manzanas," included in this distinguished Argentinian's retrospective at the National Academy.

From the exhibition it is clear that we are in the presence of an enlightened and searching mind. New York is fortunate in welcoming a man who has so courageously championed the cause of progressive art among the people of the Argentine. (Prices: \$175 to \$3500.)

CHARLOTTE LIVINGSTON just closed at Eighth Street a watercolor exhibition revealing how much she enjoys her vacations at Fire Island and her spring and autumn treks to Westchester's woods. She can make you enjoy them, too. (Prices: \$25-\$50.)

YOVAN RADENKOVITCH of Gloucester has been greatly im-

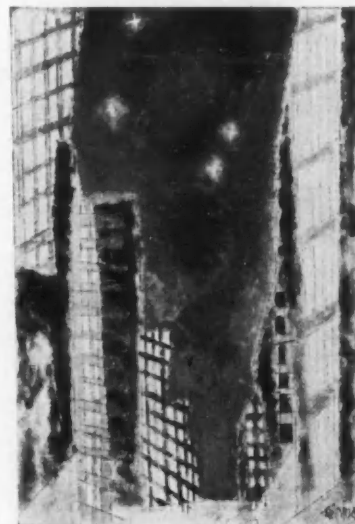


MARY CECIL ALLEN: "The Kangaroo," representing Australia at the Argent Gallery's United Nations show.

pressed by the beauties of New England's landscape and folk art since he settled there, and his pictures at Milch radiate this warmth in pleasant themes briefly painted. Occasionally the tones are too much on the hot side, while some of the still-

lives are not so well organized compositionally as others. But he is as ingratiating a painter of flowers as of shorthand landscapes. (Prices: \$175-\$700.)

LYONEL FEININGER is seen in double aspect at Buchholz and Willard Galleries. The first mentioned sets out to show what this poet of the straight line has done since he made New York his home a couple of years ago. There are Manhattan scenes I and II, of tall buildings whose windows make glittering chips against the sky, and an effective architectural composition which stresses looking down into instead of looking up at. But on the whole it takes Feininger's old subjects—things like *The Coast*



LYONEL FEININGER: "City at Night," Buchholz Gallery.

caricature of that complicated and energetic cosmopolitan Ossip Zadkine, offer a startling contrast. In her drawings, her line is swift and economical (Prices: sculpture, \$75-\$100; drawings, \$30-\$40.)

GEORGE FRANKLIN HEUSTON takes us rapidly around the world in thirty watercolors at the Eggleston Galleries. He is an Ensign in the U. S. Merchant Marine and occasionally he presents us with a vivid picture of a wartime sailor's life, as in his *Third Day*, pathetic scene of a lifeboat sketched on the spot after a torpedoing in which many of his comrades were lost. The general impression, however, is of quietness and far away places, gracefully rendered. (Prices: \$25-\$100.)

A.C.A.'S GROUP of three women include painters Sophia Korff, a realist for whom the "slice of life" subject matter set down with an assured sort of smoothness seems most important, and Shirley Hendrick who does humans well, too, but stresses composition and color achieved with the knife and thick impasto. This is the first large viewing of either of the painters, but sculptor Ruth Abrams exhibited some years ago. Her little "ceramic caricatures" are playful, her larger compositions show originality but need more sweat. (Prices: \$15-\$100.)

WINIFRED LANSING, a young Rochester sculptor at the American British Art Center, presents a show varied in media and style. Though she stays within traditional limits she is searching in her approach. The dreaming innocence of her children's heads, done to a mother's taste, and her knowing

A LIVELY GROUP hung on Charles Barzansky's walls during January. Samuel Rothbort, the gallery's most successful discovery, astonishes by turning out on the one hand watercolor flowerpieces all air and sparkle, on the other direct stone carvings of strength and originality. (Continued on page 34)

ARTISTS FOR VICTORY

INCORPORATED

"The very name of your organization is symbolic of the determination of every man and woman in every activity of life



throughout the country to enlist in the cause to which our country is dedicated." — Franklin Delano Roosevelt.

BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

Cleveland Buys

MUSEUM directors from all over the country, visiting the Metropolitan in these days, have expressed their interest in the Artists for Victory show. The approval of William M. Milliken, Director of Cleveland's first art institution, takes the concrete form of a \$3,540 purchase of four oils, a gouache, and a watercolor on behalf of his museum. The pictures are: *Grey and Gold* by John R. Cox, the Second Medal Winner; *Southern Spring* by Hobson Pittman; *Yellow Grain* by Joe Jones; *Rocky Mountains in Snow* by Boardman Robinson; *Man Ploughing* by Arnold Blanch; and Adolf Dehn's *Carolina Tobacco Country*.

Broader Program

WE are at present working on a general, rounded-out, long term program; one which includes both the possible activities of artists during wartime, and also planning for the post war period. But our recent experiences and contacts in many fields have convinced us that what is most important at present is an immediate program of specific action.

The outstanding national problem now is production and production morale. Here art can play a most helpful role. This problem presents two distinct aspects. One deals with the needs of 130,000,000 people—our whole population. The other includes the specific needs of the workers in War Production which are occupational, local, intensive, and rapidly changing.

It is essential that the worker stay on his job. The farmer must produce. Art—the situation visualized graphically—is one of the best means of enabling all these people to understand why. The demand for man power and woman power is critical, and pirating of workers in one occupation by another in bidding on labor becomes a distinct menace. Health of workers, accident prevention, careless work, absenteeism, irregular pay levels, the need of teamwork—these are all problems on the production front. In

addition to this, complacency is a general and constant danger.

The solution of such specific problems would appear to be in close and active contact between the workers and professional visualizers: on-the-job-artists whose range covers not only posters, but drawings, portraits, sketches of record, cartoons, wall newspapers, etc.

This suggests that visual art programs would have to be planned ahead, in rapid succession, so that when one approach has lost its impact another could be substituted. It also suggests that the artist might be most effective if he works directly at the plant, where he can keep in close touch with developments.

Poster Show

On Saturday morning, January 16, reproductions of the first four of our posters were presented to President Roosevelt at the White House. This opened the exhibition of some 300 posters of the Artists for Victory National War Posters Competition at the National Gallery of Art in Washington, D. C. In the afternoon there was a special preview for representatives of all interested Government Departments and Bureaus. Among those present were: Lieutenant Merriam from the U.S. Army; Messrs. Ken Bearne of O.W.I., Beerbower of the Maritime Commission, Bolton of O.D.T., Roy Reuther of W.P.B., D'Harnoncourt of Inter-American Affairs Committee; and Lieutenant Potter of Navy Incentive Division. These various governmental agencies pronounced themselves impressed by the calibre and scope of this poster display. In addition to the three posters purchased by OWI, which we listed in the last issue, four more have been selected by the Treasury Department from the walls of the Washington show.

These are: "Someone Talked" by Dudley Y. Summers of South Orange, New Jersey; "Fight It Out on this Line" by Henry La Gagnina of West Palm Beach, Florida; "This Is the Enemy" by A. E. Brotman of Brooklyn, N. Y.; and "Photo-

graph of Child with Swastika in Background" by Harriet Nadian of Muskegon Heights, Michigan.

Many other agencies have expressed their intention of purchasing posters. We also have had encouraging conversations with various official representatives about further war work for artists.

Approximately 12,000 persons came to the public opening of the poster show. Its success has been such that the National Gallery plans to extend the exhibition for an extra week, until February 17. In connection with it Irwin Hoffman, Artists for Victory Poster Chairman, gave a broadcast over station WOL in Washington explaining the nature of Artists for Victory, Inc., and our purpose in putting on the Poster Competition. The show was advertised throughout the city with reproductions of our first four printed posters.

Posters on Sale

Five of the original prize winning posters ("Production," "War Bonds," "The Nature of the Enemy," "Loose Talk," and "Sacrifice") have now been produced in quantity.

Copies of these five may be purchased for 25¢ each, plus postage, at the office of Artists for Victory, Inc., 101 Park Avenue, New York City.

The plates of these five are also available now, without charge for their use, to any group wishing to reproduce more in quantity, the one provision being that the credit line be changed to suit the new sponsor.

War Murals

The National Society of Mural Painters, one of our Constituent Societies, wishes to call attention to the large outdoor mural which one of its members, Mr. Domenico Mortellito, has executed for B. Altman & Company.

This seven-section painting, which depicts the United States Army, Navy, and Air Corps, American Agriculture, Industry, and Civilian Activity, is designed to encourage the sale of War Bonds and Stamps. It covers the upper half of each of the seven two-story show windows on the Fifth Avenue side of the store. The murals are done in special machine paint on water-proofed and fire-proofed plywood panels. This medium was selected for its specially weather-resistant qualities.

In addition to the direct value of this work the National Society of Mural Painters feels that it is especially significant as an example of the use of murals as a war weapon. Permanent or portable, indoors or

out, murals can and should be used on a nation-wide scale as an active means of reaching the public on the great issues of the war. This is particularly pertinent now in connection with the present War Production Drive. The National Society of Mural Painters hopes that Artists for Victory will be able to arouse interest in and promote the use of this effective art medium by the Government as well as by private agencies.

Trade Union Art

In conjunction with Artists for Victory, Inc., the Metropolitan Museum is sponsoring a traveling exhibition for Trade Union Headquarters in and around New York City. It will be composed of fifty pieces, paintings, prints, and sculpture. These will be chosen from the current Artists for Victory Exhibition at the Metropolitan Museum by a committee of five: three members of our Exhibition Committee, one representative of the Metropolitan, and one representative from the Labor Unions.

The show will open about the end of February and run through the spring. Although quite small, we consider this exhibition important as initiating a new type of activity both for our organization and for the Museum.

In this connection it is interesting to note that the United Electrical Radio and Machine Workers of America has purchased six sets—28 in all—of our five printed prize-winning posters to decorate their union halls.

Special Notice

The office of Artists for Victory, Inc., has been moved from Room 533 to Room 1333 at 101 Park Avenue, New York, New York.



POSTER by Siebel Denim, one of three purchased by OWI.

A Great Manet and Many O'Keeffes in Chicago



THE CHICAGO Art Institute's new Manet "Still-life with Carp," 1864 (above); O'Keeffe's "Red Hills and Bones," 1941.

IT IS healthy for Chicagoans that along with a large order of the arid indigestible desert flora of Georgia O'Keeffe, their Art Institute has served them the tempting anticipatory bouillabaisse of Manet's masterly *Still-life with Carp* (recently purchased from the John W. Simpson Collection). Painted in 1864, this great "dead nature" is an immortal monument in the still-life tradition that stretches from Caravaggio, through the Dutch seventeenth century masters and Chardin, past Manet to Post-Impressionism.

Certainly the coincidence makes her loudly heralded "first retrospective in any museum" no cinch for the lady painter of big flowers—contemplated even from afar in the pages of the sumptuous catalogue whose cover of Old Dutch Cleanser blue, not sullied by even a letter of type, should purify those evil souls who have (in Daniel Catton Rich's words) "set off a whole train of mystic and sexual explanations of her art." Those naughty folks—how could they?

The show explicitly sets forth the entire O'Keeffe oeuvre beginning with an immortal masterpiece of 1915 which is entitled *Blue Lines* and is exactly no more than that; through the efforts to visualize music; thence to the magnified botanical studies that commenced, curiously, about simultaneously with the publication of Blossfeldt's famous book of photographic enlargements of plant life; and ending with those desiccated bones and two-dimensional landscapes of the New Mexican desert. But the completeness here seems to defeat itself. Miss O'Keeffe, being a capable decorator,



who in the eighteenth century would have been put to work like the infinitely more capable Oudry at filling the empty spaces in *boiseries*, does not gain by multiplicity. The total effect is like an uninterrupted diet of tea-room salads. The side-dishes are well enough, but art needs red meat and claret to survive.

A. M. F.

Gertrude Whitney

(Continued from page 13)

This Romantic attitude was a personal bias, an index of Mrs. Whitney's attitude towards life, but it was also a reflection of a predominant trend in the pre-1918 epoch. Almost all of the creative spirits who came to maturity at the turn of the century were romantics and rebels. It was a period of rich artistic achievement and intellectual ferment. Academic formulas were swept away, America was rediscovered, and the arts of the past re-examined in the light of new aesthetic enthusiasm. The joyous Hellenism of Isadora Duncan, the exotic eclecticism of Robert Chanler, met on equal ground with the Americanism of Henri, Sloan, and George Grey Barnard.

Throughout this period Mrs. Whitney was identified with all of the liberal art movements, not only as an artist but as a collector and a patron. She supplied the decorations for the historic Armory Show, she frequently met the deficits of the Society of Independent Artists, her house and studio were decorated by Robert Chanler and Howard Cushing, and her portrait done by Henri, Cushing, DuBois, Troubetzkoy, and Jo Davidson.

Mrs. Whitney had begun her serious study of sculpture at the Art

Students' League with Hendrik Andersen and James Earle Fraser. She continued her studies in Paris with Andrew O'Connor, and while there came under the influence of Rodin, as what ardent young sculptor did not at this time. Rodin gave her private criticisms and her early work, notably the *Paganism* in its emotional content and impressionistic treatment of surface, reflects the influence of the great sculptor.

Mrs. Whitney's awareness of a changing attitude toward sculpture which was to manifest itself after the War was already anticipated in the Titanic Memorial. This new attitude was characterized by swinging away from the individualized lyrical conception of sculpture toward a universal idea expressed in monumental form.

The first World War had touched her deeply and was a turning point in her career. The lyrical and decorative elements characteristic of her earlier work gave place to a new dynamic realism and for the next ten years her work was to be almost entirely related to her experience of the War. The artist had given much of her time and strength to war work but her most notable achievement was the establishment, in 1914, of her own hospital at Juilly, France. The vivid dynamic sketches, which she made at this time, of wounded soldiers

returning from the front, served as models for such war monuments as the Washington Heights Memorial, and the panels for the Victory Arch in New York. The soaring figure of the St. Nazaire Monument, which commemorates the landing of the first American troops in France in 1917, is the culmination of the war-inspired work.

In spite of her interest in monumental sculpture Mrs. Whitney continued to model those graceful, lyrical figure compositions expressing an emotion or a poetic idea, which are perhaps her most personal and certainly her most constant expression. The slender, aspiring *Daphne* of 1933 is a maturer expression of the spirit which animated the *Paganism*, *The Kiss*, and the *Bacchante* of the early years. These graceful nymphlike figures are poignantly reminiscent of her own distinctive grace of movement and gesture.

During the 1920's Mrs. Whitney's faith in American art entered a new phase. Always its champion, her example as a collector had exerted great influence in breaking down the snobbish Paris cult which had stood in the way of a wider appreciation and support of American art, although the catholicity of her taste was attested in her private collection, which included the works of old masters and contemporary

European artists, as well as examples of such one-time American radicals as Henri, Sloan, Luks, Arthur Lee, William Zorach, and Robert Chanler. The galleries in the Eighth Street building, which were later to become the Whitney Museum, had since 1914 been used for exhibition purposes. Both European and American artists of liberal tendencies were given exhibition opportunities. But in the '20s the galleries were given over exclusively to young American artists who had found difficulty in getting recognition in the more conservative uptown galleries. This change in policy resulted in the formation of the Whitney Studio Club, and the pictures and sculpture bought from the exhibitions held in these studio club galleries formed the nucleus of the Whitney Museum.

All through this period, Mrs. Whitney's immense generosity had helped many artists to cope with the financial dilemmas that invariably beset their paths. But it was indicative of her attitude towards art that she never felt herself a patron nor expected the homage and privileges generally accorded to the collector. It was a quality which she transmitted to the Museum. She felt it was a privilege to be closely associated with artists, and that this association enriched and intensified her own creative life.

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Brazil Builds

(Continued from page 18)

become basic design elements.

Another characteristic of modern Brazilian design which seems to spring from the fertile invention of Oscar Niemeyer is the use of a single sloping roof, inspired perhaps from the old colonial roofing *de uma agua*. He has applied it most appropriately to his hotel in Ouro Preto, which blends so well with the mass of eighteenth century houses that surround it; and there he has tightened the link with the past by giving the same hotel screened balconies that reflect a rare *mudejar* custom of colonial Brazil. In his Cavalcanti House at Rio this sloping roof is combined with rough stone masonry that recalls the constructions of Minas Gerais and before them the granite farmhouses and granaries of the Oporto region in Portugal.

Closely related to these traditional reflections is the brilliant use of small cement lattices at the Frondini house in São Paulo and at Saldanha's apartments in Rio de Janeiro. They look back to the old wooden *rotulas* and the screens placed in the windows of northern churches and convents in colonial times. The eighteenth century Luso-Brazilian fondness for the sparingly used curve as the principal decorative note in a formal design reap-

pears in striking form in such Brazilian inventions as the subtle breaks in the roofline of connecting passageways in the "Sedes Sapientiae," the suggestion of a triple barrel vault at the entrance to the Rio Boat Station, the flaring wings of the New York pavilion, and the portal of the Pampulha casino. Occasionally, as in Ramos de Azevedo's São Paulo office building, the whole façade ripples in as vigorous a curve as the plans of the old Minas Gerais churches themselves.

These observations should indicate something of the originality and variety of the new Brazilian architecture and its subtle connections with the principles of the colonial style which constitute a tribute so much worthier than the abject reproduction of colonial monuments. Nor are the buildings shown in the exposition and the catalogue isolated examples of a new architecture in Brazil. The miles of fine new apartments along the Rio beaches and in the residential sections of São Paulo, the office buildings and incipient low cost housing projects of these cities, the splendid new library of São Paulo, the innumerable post offices, city halls, and government buildings in smaller towns all prove that a vigorous and highly original new style has taken possession of Brazilian architecture.

As Mr. Goodwin puts it, "Brazil has had the courage to break away from safe and easy conservatism. Its fearless departure from the slavery of traditionalism has put a depth charge under the antiquated routine of governmental thought and has set free the spirit of creative design. The capitals of the world that will need rebuilding after the war can look to no finer models than the modern buildings of the capital city of Brazil."

The Cube Root

(Continued from page 23)

What the people respond to is the new subject the artist has found—his picture. And if the question be asked why they should be interested in that, it is because they find here a new example of the kind of things that have delighted them many times before, in nature and in art. It must be admitted that it generally takes new people to respond to new subjects. But at any rate let's have done with the academic term "abstraction" and call my pictures by the titles I give them as a means of identification. And if a generic term still be called for, just say Color-Space Composition, which they are. What they really are, of course, should only be seen and not heard.

Modern art rediscovered humani-

ty in painting, an essential social service unrestricted by racial or national boundaries. I refer to the discovery that an artist had the power to see the world with a fresh eye. Whether he painted people, still-life, landscape, or invented subjects, every picture was an objective proof of that power to see beyond the traditional. Man's senses were restored to him. It is natural, of course, that people who had forgotten they owned any found no reflection of themselves in these pictures. They attacked them as the vicious jokes of dissolute bohemians.

It has been often said, even by proponents of those pictures known in aesthetic slang as Cubist and Abstract, that they have no subject matter. Such a statement is equivalent to saying that life has no subject matter. On the contrary, modern pictures deal with contemporary subject matter in terms of art. The artist does not exercise his freedom in a non-material world. Science has created a new environment, in which new forms, lights, speeds, and spaces, are a reality. The perspectives and chiaroscuro of the Renaissance are no longer physically with us, even though their ghosts linger in many of the best modern work.

In my own case, I have enjoyed the dynamic American scene for many years past, and all of my pictures (including the ones I painted

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in Paris), are referential to it. They all have their originating impulse in the impact of the contemporary American environment. And it is certainly a fact that the relevant art, literature, and music of other times and places are among the most cherished realities of that environment. I mention this last point only because there is a continuing trend by strong groups in American art who, in this way or that, have sought to deny it.

Some of the things which have made me want to paint, outside of other paintings, are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain-store fronts, and taxicabs; the music of Bach; synthetic chemistry; the poetry of Rimbaud; fast travel by train, auto, and aeroplane which brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Mass.; 5 & 10 cent store kitchen utensils; movies and radio; Earl Hines hot piano and Negro jazz music in general, etc. In one way or another the quality of these things plays a role in determining the character of my paintings. Not in the sense of describing them in graphic images, but by predeter-

mining an analogous dynamics in the design, which becomes a new part of the American environment. Paris School, Abstraction, Escapism? Nope, just Color-Space Compositions celebrating the resolution in art of stresses set up by some aspects of the American scene.

The development of modern art in Europe is probably at an end. Indeed its strength seems to have been sapped for some years past. During its régime it broke down traditional concepts of composition unsuited to contemporary expression. It brought new light, color, and perspectives to art, suited to its new subject matter. It clarified the prevalent confusion which identified a graphic image with the word "art." It proved once for all that art is a dimensional language, and that its subject matter moves us in terms of an objective dimensional coherence. But enormous changes are taking place which demand new forms, and it is up to artists living in America to find them. New environments present themselves. As far as creating art is concerned it is no solution to represent them in illustration. If new forms are found it will be by artists who believe in their right to find them, and in that belief have the courage to look.

THE PASSING SHOWS

(Continued from page 29)

nality. There was a soft green landscape by Art Abrams, a sensitive Solotareff study of voters registering in this very room, Hoffman's animated jury scene, and two canvases by a psychiatrist called Leiner who expresses the curiously oblique viewpoint one would expect to find from one of his patients. (Prices: \$50 to \$250.)

...

SEYMOUR LIPTON in his first one man show at the Galerie St. Etienne presents a series of what might be called sculptural symbols. One can only say that despite his modern subjects some brooding Gothic spirit animates his work. Several of his pieces are in direct plaster, colored to give the semblance of iron, but he is most sensitive to wood—oak, walnut, kela-bra, and teak. (Prices: \$150-\$800.)

...

PRINTS by Gerald Brockhurst, Stow Wengenroth, and Grace Albee, all prizewinners in the Artists for Victory Exhibition at the Metropolitan, appear in the new galleries of Arthur H. Harlow & Co., successors to Harlow, Keppel & Co. Brockhurst's etchings often achieve more sincerity than his paintings, particularly since of late he has aban-

doned the device of the Renaissance back-drop for simple shadow. (Prices: \$8-\$250.)

...

THE GROUP SHOW at the Vendome Galleries presents a large number of canvases of varying interest, among which the intuitive may be able to choose from among the young artists represented an as yet undiscovered talent. Here Mildred Ridgely's spirited little horses are very charming. (Prices: \$35 to \$300.)

...

WILLIAM FISHER, guiding spirit of the Eighth Street Gallery, shows there oils he painted during the past few months. He concentrates on landscapes, and these, though he strives for nothing new in them, progressively reveal more solidity and improved arrangements. Some absolutely glow in color. (Prices: \$35-\$75.)

...

A GROUP SHOW at the Newman Gallery consists of Todros Geller, Samuel Mirsky, Frederick Thompson, and Miklos Suba. Mr. Suba's gallant efforts toward the simplification of our city life should not go unrewarded. (Prices: \$100 to \$500.)

COMING AUCTIONS

Stock of F. Schnittjer & Son, Part II

THE second part of the series of public auction sales at Parke-Bernet Galleries liquidating the stock of F. Schnittjer & Son includes paintings of various schools, bronzes, arms, and decorative objects. The property will be dispersed by order of Frank G. Schnittjer, Jr., on February 10 and 11. Exhibition will commence February 6.

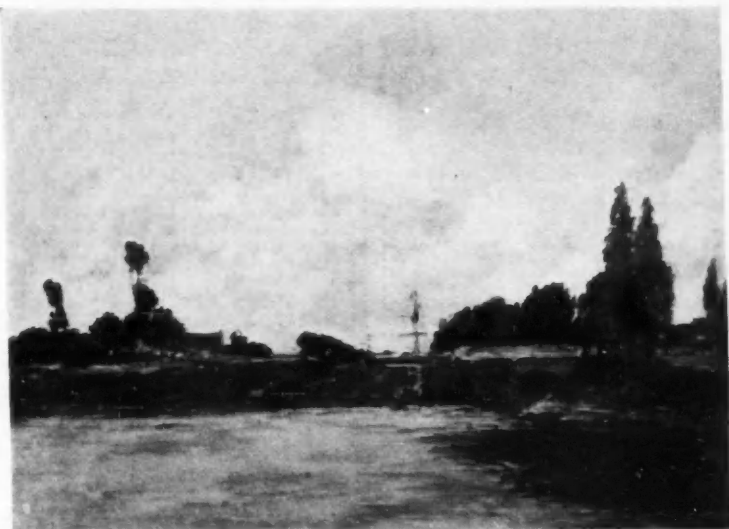
The collection of paintings, an extensive and interesting one, includes examples from various schools. Outstanding in the group are Sir Anthony Van Dyck's *Karel van Mallery*; by Boudin, *Saint-Valery-sur-Somme*; by Frans van Mieris, *the Elder*, *Sportsman at a Window*;

unique collection of miniature scale military models signed by Marcel Clésinger.

Heidsieck Furniture & Art Property

FRENCH and Italian eighteenth century furniture, silver, rugs, drawings, and other art property, property of Mrs. Emile J. Heidsieck removed from her home in Tuxedo Park, will be dispersed by public auction sale on the afternoons of February 12 and 13 at the Parke-Bernet Galleries following exhibition weekdays commencing February 6.

Notable in the group of French eighteenth century furniture are a Louis XV palissandre kingwood fall-front writing cabinet with lacquer



EUGENE BOUDIN: "Saint-Valery sur Somme," in the forthcoming Schnittjer sale at the Parke-Bernet Galleries.

by Sebastiano de Bartolo Mainardi and School, a charming study of *Virgin and Child with the Infant St. John*; and by Andrea del Sarto, *The Holy Family*.

In the Dutch section Gerrit Willemz Horst's painting of *Elijah* is of unusual interest. In addition to these, there are works by other artists among them Carracci, Amorosi, Ziem, Harpignies, Gérôme, Coypel, Mignard, and many others. Worthy of special mention is an impression of Bellows' famous lithograph *A Stag at Sharkey's*. Also representing the American School is a painting of a young woman in rose and grey-blue Edwardian costume to which Childe Hassam has given the title *After Church*; Thomas Moran and George Inness also figure in this group.

Among the American and European bronzes are important examples of the nineteenth century, both French and American.

The arms and armor of the sixteenth to eighteenth century is of Spanish, French, Oriental, English and German make. There is also a

panels; a carved walnut armoire; a pair of Louis XV armchairs in needlepoint; a Louis XV carved, lacquered, and parcel-gilded serpentine front commode; a Piedmontese Louis XV lacquered and parcel-gilded occasional table; an acajou bureau à cylindre and other fine pieces.

Outstanding in the group of silver is an important Tiffany wrought silver table garniture; also a George II massive silver tray by William Cripps of London, 1743, as well as other choice silver objects.

Drawings of sixteenth to eighteenth century Continental English schools offer a pen and ink and gouache portrait head of a man by Daumier; study for *The Marriage of St. Catherine* by Correggio, from the collection of the Marquess of Lansdowne; *Beggars' Repast* by Goya; and works of Jakob Jordaens including *Jeroboam and the Prophet Ahijah*. Other fine items are by Claude Lorraine; landscapes by Constable; and works by Brookings, Morland, Rembrandt, and Flaxman.

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ART EDUCATION in America

HOLLYWOOD, CAL.: The spring semester of the Hollywood Art Center School begins the first week in February, includes courses in fine and commercial arts, interior decoration, and fashion design taught by Henry Lovins, Edgardo Simone and others. Fees for five months are \$180 day, \$60 for evening courses.

MILLS COLLEGE, CAL.: The College's spring semester, from February 9 till June 13, offers classes in painting, sculpture, photography, and the crafts along with its well-known courses in oriental, European, and American art history. Dr. Alfred Newmeyer, Dr. Otto Maenchen, William Gaw, Raymond Puccinelli are on the staff. Tuition: \$600. Occupational Therapy is taught as a war-time course.

WEST PALM BEACH, FLA.: Music, art, drama, and languages are taught at the Norton Gallery and School of Art of the Palm Beach Art League. New additions to the faculty of the art department include Albert T. Reid of New York who will teach portraiture and draw-

ing fundamentals, and Heinrich Pfeiffer of Provincetown who will conduct classes in landscape. Other instructors are Ann Weaver of New York for sculpture and life drawing and Katrina Carlberg of Palm Beach who supervises children.

NEW YORK CITY: The College of the City of New York offers three camouflage courses, open to all without prerequisites and endorsed by Col. R. P. Cook, Department of Military Science and Tactics. Certificates of attendance and of satisfactory completion of courses will be issued. The day course in military camouflage meets four hours weekly, is free to matriculated students. The evening course, commencing Feb. 10, meets on Wednesday evenings (fee: \$10 to non-matriculated students). A special military and industrial camouflage course will meet Saturday mornings commencing Feb. 19 (fee: \$25). Registration for the first two is Feb. 5, for the third, until Feb. 6. Inquiries should be addressed to Prof. Albert P. d'Andrea, The City College, Room 414, Main Bldg.

BOOKSHELF

AMERICAN STORY

THE EMERGENCE OF AN AMERICAN ART. By Jerome Mellquist. New York, Charles Scribner & Sons. Price \$3.75.

A READER reasonably conversant with the story of American art during the past few decades will find much that is familiar in Jerome Mellquist's *The Emergence of an American Art*. America and Alfred Stieglitz' Walter Pach, Sheldon Cheney, Lewis Mumford, Henry McBride, E. M. Benson, and C. J. Bulliet, all come to mind as one follows the author from the forerunners, to his "culmination," Marin, O'Keeffe, Dove, Hartley, and Lachaise. Mellquist maintains our interest and attention in this familiar theme by a different emphasis, and by the terseness and quality of his phrasing. It is especially refreshing to find the contributions of creative photographers, print makers, and illustrators included.

Whether or not one agrees entirely with the author's conclusions on individual art critics of the period, his discussion is entertaining and will be especially sympathetically received by those artists who have been either depressed or stimulated, both spiritually and economically, by their criticism.

The most stimulating and controversial part of Mellquist's book is the section on contemporary

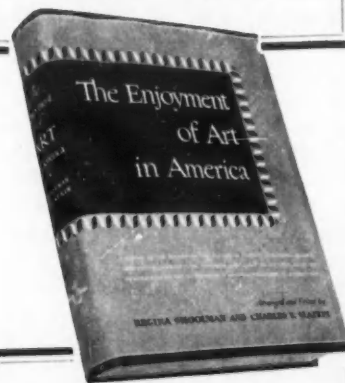
painters. The writer's primary sympathies are with that small band of artists who were nurtured in the teens, and reached maturity in the 20s under the protective influence of Stieglitz. The contemporary "realists," on the other hand, from Hopper and Burchfield to Benton, Curry, and Wood, are dismissed with that flare for summary phrase making at which the author is a past master. Curry "draws too badly for his pretensions"; "Grant Wood is a stencil-maker"; Thomas Benton, most favored of Craven's hallowed trio, has a "minor decorative talent," but is essentially a "man with a formula." The author would have lost none of his pungency and would have made his book more enlightening for the average reader, if he had been willing to give more reasons for his critical appraisals, and if his illustrations set forth more vividly the art in which he believes. American art criticism can make a great contribution to the support of the creative American artist and to the general enlightenment of its public, if it can mature from a period of vivid declaration to one of more conscientious interpretation. *The Emergence of an American Art* makes stimulating and entertaining reading, but in this respect it adds only further confusion to the layman, already bewildered by myriads of critical claims and counter-claims.

CHARLES H. SAWYER

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WHEN & WHERE TO EXHIBIT

ALBANY, N. Y., Albany Inst. of History & Art, Apr. 28-May 30. Artists of Upper Hudson 8th Annual. Open to artists residing within 100 mi. of Albany. Mediums: oil, watercolor, sculpture. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

ATHENS, O., Ohio University, Apr. 1-21. Ohio Valley Oil & Watercolor Show. Open to artists residing in O., W. Va., Pa., Ill., Ind., & Ky. Mediums: oil & watercolor. Prizes: \$100 in war bonds. Entry cards due Mar. 7. Dean Earl C. Seigfried, Coll. of F. A., Athens, O.

ATLANTA, GA., Atlanta University, Apr. 4-May 2. Exhibition of Paintings by Negro Artists. Open to Negro artists of America. Mediums: oil, tempera & watercolor. \$500 in prizes. Entry cards due Mar. 24; works Mar. 29. Hale Woodruff, Exhib. Chairman, Atlanta Univ., Atlanta, Ga.

AUSTIN, TEX., Ney Museum, March. Texas Fine Arts Ass'n. 1st International. Open to all artists. Mediums: prints & drawings. Jury. Prizes. Entry cards due Feb. 15. Loma Wilson, Sec'y., Ney Museum, Austin, Tex.

BALTIMORE, MD., Museum of Art, Mar. 12-Apr. 11. Maryland Artists 11th Annual. Open to artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

BUFFALO, N. Y., Albright Art Gallery, Spring. 1943. Artists of Western New York 9th Annual. Open to artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gall., Buffalo, N. Y.

CHARLOTTE, N. C., Mint Museum of Art, May 1-June 12. Middle Atlantic Exhibition. Open to artists resident or born in Atlantic states from Md. to Ga. All mediums. Jury. Cash prizes. Mint Museum of Art, Eastover, Charlotte, N. C.

CHICAGO, ILL., Art Institute of Chicago, May 13-Aug. 22. 22nd International Watercolor Exhibition. Open to all artists. Mediums: watercolor, pastel, drawing & monotype. Jury. \$1100 in prizes. Entry cards due Mar. 22; works Apr. 8. Art Institute of Chicago, Chicago, Ill.

DALLAS, TEX., Museum of Fine Arts, Mar. 28-Apr. 25. Dallas Allied Arts 14th Annual. Open to residents of Dallas City. All mediums. Jury. Prizes. Entry cards due Mar. 17; works Mar. 23. Dallas Mus. of F.A., Dallas, Tex.

FLINT, MICH., Inst. of Arts, Mar. 12-Apr. 1. Flint Artists Show. Open to Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 W. First St., Flint, Mich.

GLOUCESTER, MASS., North Shore Arts Ass'n, Galleries, June 27-Sept. 12. 21st Exhibition. Open to all artists. Mediums: oil, watercolor, etching, sculpture. Jury. Prizes. Entry cards & works due June 11. Mrs. L. Edmund Klotz, Sec'y., Ledge Rd., Gloucester, Mass.

JACKSON, MISS., Municipal Art Gallery, April. 2nd National Watercolor Annual. Open to all American artists. Mediums: watercolor, gouache, tempera & drawings. Jury. Prize. Entry cards & works due Mar. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

LOS ANGELES, CAL., County Museum, Mar. 14-Apr. 30. Artists of Los Angeles & Vicinity 4th Annual. Open to artists resident in Los Angeles or within 100 mi. radius. Mediums: oil, sculpture, & crafts. Jury. Entry cards due Mar. 1; works Mar. 2. Louise Ballard, Los Angeles Cty. Mus., Los Angeles, Cal.

LOWELL, MASS., Whistler's Birthplace, Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Welcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MADISON, WIS., Madison Public Library, Feb. 7-27. Madison Artists Exhibition. Open to artists of Madison & vicinity. All mediums. Jury. Cash prizes. Entries due Feb. 5. Eleanor Mathews, Pres., Madison Art Ass'n, Public Lib., Madison, Wis.

NEW ORLEANS, LA., Arts & Crafts Club, Feb. 26-Mar. 26. Annual Membership Competition. Open to members (dues \$5). All mediums. Jury. \$250 prize. Entry cards & works due Feb. 23. Arts & Crafts Club, 712 Royal St., New Orleans, La.

NEW ORLEANS, LA., Isaac Delgado Museum of Art, Mar. 6-31. Art Ass'n. of New Orleans 42nd Annual. Open to members (membership fee \$5) & those in Armed Forces. All mediums. Jury. \$450 in prizes. Entry cards & works due Feb. 26. Art Ass'n. of New Orleans, Delgado Mus. of Art, City Pl., New Orleans, La.

NEW YORK, N. Y., Academy of Allied Arts, Apr. 8-May 8. 12th Annual Spring Salon. Open to all artists. Mediums: oil & watercolor. Fee according to size. No jury. No prizes. Entry cards & works due Mar. 27. Valentine Nadon, Director, 348 W. 98th St., New York, N. Y.

NEW YORK, N. Y., American Fine Arts Galleries, Apr. 5-24. National Association of Women Artists 51st Annual. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1500 in prizes. Works due Mar. 29. Miss Josephine Droeg, Watercolor Ass'n Women Artists, 42 W. 57th St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design, Mar. 24-Apr. 14. American Watercolor Society 76th Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members \$1 per picture. Jury. Cash prizes & medal. Out-of-town works due Feb. 28; local Mar. 15. Exhibition Sec'y., Nat'l. Acad. of Design, 1083 Fifth Ave., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery, Feb. 28-Mar. 28. Annual of Oil Paintings. Open to all artists. Medium: oil. Jury. \$100 cash prize & medals. Entry cards & works due Feb. 17. Oakland Art Gall., Municipal Auditorium, Oakland, Cal.

OAKLAND, CAL., Oakland Art Gallery, May 2-30. 1943 Annual of Sculpture. Open to all artists. Medium: sculpture. Jury. Cash prize & medals. Entry cards & works due Apr. 21. Oakland Art Gall., Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center, Apr. 10-May 15. 5th Annual Regional Show. Open to artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Plastic Club, Mar. 10-30. Oil Annual. Open to members. Mediums: oil & sculpture. Jury. Prizes. Entry cards due Mar. 4 works. Mrs. Joseph Ewing, Chairman, 247 S. Camac, Philadelphia, Pa.

PORTLAND, ME., Swett Memorial Art Museum, Feb. 28-Mar. 28. 60th Annual. Open to living American artists. Mediums: oil, watercolor & pastel. Jury. Entry cards due Feb. 8; works Feb. 13. Bernice Brook, Sec'y., Swett Memorial Art Museum, 111 High St., Portland, Me.

PROVIDENCE, R. I., Providence Art Club, Mar. 2-14. Providence Watercolor Club. 47th Annual. Open to members. Mediums: watercolor, pastel & print. Jury. Entries due Feb. 20. Henry J. Peck, Pres., 673 Main St., Warren, R. I.

ROCKFORD, ILL., Burpee Art Gallery, Apr. 5-30. Rockford & Vicinity Artists 19th Annual. Open to artists residing in Rockford or within 100 mile radius. All mediums. \$2 entry fee & membership in Rockford Art Ass'n. Jury. Purchase & cash prizes. Rockford Art Ass'n, 737 N. Main St., Rockford, Ill.

SAN FRANCISCO, CAL., San Francisco Museum of Art, Mar. 7-Apr. 4. Print & Drawing Annual. Open to all American artists. Mediums: prints & drawings. Jury. Prizes. Entry cards due Feb. 5; works Feb. 11. San Francisco Mus. of Art, San Francisco, Cal.

SAN FRANCISCO, CAL., Museum of Art, May 4-June 1. Annual of Watercolor & Pastels. Open to artists residing in U.S. Mediums: watercolor, gouache, tempera, pastel. Jury. Prizes. Entry cards due Apr. 8; works Apr. 11. Mrs. Evelyn Eek, Registrar, San Francisco Mus. of Art, San Francisco, Cal.

SEATTLE, WASH., Seattle Art Museum, Apr. 14-May 9. Northwest Printmakers 15th Annual International. Open to all artists. All print mediums. \$1 fee. Jury. Purchase prize. Entry cards due Mar. 28; works Apr. 1. Wm. S. Gamble, Sec'y., 1514 Palm Ave., Seattle, Wash.

SPRINGFIELD, MO., Springfield Art Museum, Apr. 1-30. 13th Annual. Open to residents of Mo. & neighboring states. All mediums. Jury. Cash prizes. Entry cards due Mar. 20; works Mar. 24. Deborah Weisel, Sec'y., Kingsbarde Apts., Springfield, Mo.

SYRACUSE, IND., Wawasee Art Gallery, Jan.-Dec. Wawasee Art Gallery Juried Salon. Open to all artists. Mediums: oil, watercolor, pastel, etching. \$5 fee. Jury. Cash prizes. Entry cards due Feb. 1; works Feb. 15. F. E. Marsh, Director, Wawasee Art Gall., Syracuse, Ind.

TACOMA, WASH., College of Puget Sound, Apr. 4-May 2. Artists of Southwest Washington 4th Annual. Open to artists of S. W. Wash. Mediums: oil, watercolor & sculpture. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. Coll. of Puget Sound, Tacoma, Wash.

TOLEDO, O., Toledo Museum of Art, May 2-30. Toledo Artists 25th Annual. Open to residents, former residents, & those living within 15 mi. of Toledo. Mediums: arts & crafts. Jury. Prizes. Entry cards & works due Apr. 22. J. Arthur MacLean, Curator, Toledo Mus. of Art, Toledo, O.

WORCESTER, MASS., Worcester Art Museum, May & June. Worcester County Artists. Open to artists resident or born in Worcester Cty. Mediums: oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works Apr. 21. Worcester Art Mus., Worcester, Mass.

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COMPETITIONS & SCHOLARSHIPS

ART SCHOLARSHIP: Coll. of New Rochelle offers \$800 scholarship for 4 yr. art course. Open to young women (art majors) of Catholic high schools or Catholic young women of public high schools in upper fifth of class. Award to be made on basis of competitive examination on Feb. 27. Applications due about Feb. 1. Write Office of the Dean, College of New Rochelle, New Rochelle, N. Y.

DRAWING CONTEST: War bonds & stamps will be awarded for best pen & ink drawings illustrating some phase of America's Drive to Victory. Open to professional artists & to students under 21 (who will also be considered for art scholarships). Closing date Apr. 1. Louis Mollard Co., 362 W. Chicago Ave., Chicago, Ill.

GRANTS-IN-AID: College Art Association through Civic Corp. offers several grants-in-aid totalling \$2,000 to outstanding students of History of Art of at least 1 year's graduate standing. Candidate must submit plan & purpose of study with application by Feb. 15. Write Prof. Rensselaer W. Lee, College Art Assoc., 625 Madison Ave., New York, N. Y.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

MURAL COMPETITION: \$5600 for 7 mural decorations in oil or tempera on canvas for library of Recorder of Deeds Bldg., Washington, D. C. Theme: Contribution of Negro to American Nation. Open to all Amer. artists. Full color designs in 2" scale due by Mar. 1. For full information write Section of Fine Arts, Old Auditorium Bldg., Room A-29, 19th & E Sts., N.W., Washington, D. C.

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THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Amer. Drawing Annual, Feb. 4-28.
ALBUQUERQUE, N. M., La Quinta Gall.: Albuquerque Artists Annual: Edward Laning, to Feb. 28.
UNIV. OF N. M.: Santa Fe Artists, to Feb. 12.
ALBUQUERQUE ARTISTS, Feb. 14 Mar. 5.
ANDOVER, MASS., Addison Gall.: Appreciation of the Arts, to Feb. 15.
ATHENS, O., Ohio Univ.: Ohio Watercolor Soc., to Feb. 28.
BALTIMORE, MD., Mus. of Art: Portraits in Prints, Feb. 2-Mar. 8. Mary Carey; Di Crispino, Feb. 7-Mar. 7. Surrealism Pts., Feb. 7-Mar. 14.
Walters Gall.: Old Cameos & Intaglios, to Feb. 15.
BELOIT, WIS., Beloit Coll.: Jerry Farnsworth: Silk Screen Prints, to Feb. 28.
BETHLEHEM, PA., Lehigh Univ.: American Illustrations, Feb. 7-28.
BINGHAMTON, N. Y., Mus. of F. A.: Nationalists Annual, to Feb. 28.
BLOOMINGTON, ILL., Art Assoc.: Interior Decorating, to Feb. 12.

BLOOMINGTON, IND., Ind. Univ.: Max Weber, to Feb. 14.
BOSTON, MASS., Childs: Old Pts. & Prints, to Feb. 28.
Inst. of Mod. Art: 20th Century Boston, Feb. 4-Mar. 6.
Mus. of F. A.: Charles Dana Gibson, to Feb. 21.
Vose Gall.: Boston Soc. Watercolor Pts. Annual, to Feb. 13.
BOZEMAN, MONT., State Coll.: Northwest Watercolor Soc. Exhib., to Feb. 28.
BURLINGTON, VT., Fleming Mus.: Prints for Children, to Feb. 28.
CAMBRIDGE, MASS., Fogg Mus.: French Romanticism of 1830s: Daumier Lithographs, to Feb. 12.
CHARLOTTE, N. C., Mint Mus.: Galabow: Demetrius, drawings, to Feb. 28.
CHARLOTTESVILLE, VA., Univ. of Va.: Animals in Art, to Feb. 19.
CHICAGO, ILL., Art Inst.: Art in War, to Feb. 14. Georgia O'Keeffe, to Feb. 22.
Mandel Bros.: Swedish Amer. Art Ass'n. Annual, to Feb. 20.

So. Side Comm. Center: Negro Artists in Armed Forces, to Feb. 28.
CINCINNATI, O., Art Mus.: Thorne Eur. Miniature Rooms, to Mar. 2. Emery Collee: Printed Textiles, to Feb. 14.
CLEVELAND, O., Mus. of Art: Retrospec, 25th Anniv. May Show to Feb. 14. Early Ohio Valley Arch., to Feb. 28. Severance Collee., to March 14.
COLUMBUS, O., Gall. of F. A.: Rugs by Amer. Artists, Feb. 5-28. Chinese sculp., to Feb. 23.
CONCORD, N. H., State Lib.: Sybilla Weber, to Feb. 27.
CULVER, IND., Military Acad.: Finnish Ceramics & Glass, to Feb. 20.
DETROIT, MICH., Inst. of Arts: Contemp. Ptg. in Canada, Feb. 23-Mar. 20.
EASTHAMPTON, MASS., Williston Acad.: War Posters, to Feb. 6. Mechanical Drawings, Feb. 8-22.
FORT WAYNE, IND., Art Mus.: Art in Advertising, to Feb. 14.

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MILCH GALLERIES
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GREEN BAY, WIS., Neville Mus.: Leland Curtis, to Feb. 25.
GREENSBORO, N. C., Woman's Coll.: Se. States Art League Watercolors, to Feb. 15.
HAGERSTOWN, MD., Wash. Cty. Mus.: Cumberland Valley Artists Annual, to Feb. 28.
HARTFORD, CONN., Wadsworth Atheneum: Hartford Soc. Women Ptns. & Sculptors, to Feb. 22. Men in Arms, to Mar. 4.
HOUSTON, TEX., Mus. of F. A.: Houston Artists Annual, Feb. 14-28.
INDIANAPOLIS, IND., Heron Mus.: Anna H. Huntington, sculp., Feb. 7-28.
IOWA CITY, IA., Univ. of Ia.: Contemp. Amer. Prints, to Feb. 28. Soviet Posters, Feb. 7-28.
ITHACA, N. Y., Van Rensselaer Gall.: Ithaca Artists, to Feb. 15.
Willard Straight Hall: Contemp. Amer. Sculp. in Wood, to Feb. 13.
KANSAS CITY, MO., Nelson Gall.: Allison Stillwell: Jerome Myers Memorial Exhib., to Feb. 28.
LOS ANGELES, CAL., Founda. Western Art: California Watercolors Annual, to Feb. 27. Municipal Art Comm.: Sanity in Art Soc. Annual, to Mar. 31.
MASSILLON, O., Museum: Walter Baum, to Feb. 28.
MIDDLETOWN, CONN., Wesleyan Univ.: John Taylor Arms, etchings & drawings, Feb. 8-Mar. 8.
MILLS COLLEGE, CAL., Art Gall.: Bay Area Collections, to Feb. 19.
MINNEAPOLIS, MINN., Inst. of Arts: Audubon's Birds, to Mar. 2. Arts of Ancient Peru, Feb. 5-Mar. 10.
Univ. Gall.: Mexican Art, to Feb. 28. The Amer. Theatre, Feb. 7-28. Mural Ptns. & Cartoons, to Mar. 5.
Walker Art Center: "Know Our Allies," Feb. 5-28.
MONTCLAIR, N. J., Art Mus.: Jane Peterson: Silk Screen Prints, Feb. 7-28.
MONTGOMERY, ALA., Mus. of F. A.: Genevieve Southland, to Feb. 28.
MUSKEGON, MICH., Hackley Gall.: Muskegon Artists Annual, to Feb. 28.
NEWARK, N. J., Art Club: Hubert DeGross Main, to Feb. 28.
Artists of Today: Maxwell Simpson, to Feb. 6. Museum: Soviet War Posters, Malvina Hoffman, sculp., from Feb. 7.
NEW HAVEN CONN., Public Lib.: Chas. D. Hubbard, Feb. 10-19.
NEW ORLEANS, LA., Arts & Crafts Club: Four Sculptors: Members Show, to Feb. 26.
NORMAL, ILL., State Normal Univ.: Negro Artists Prints, Feb. 8-21.
OLIVET, MICH., Olivet Coll.: Manet & Goya Prints, to Feb. 15.
PALM BEACH, FLA., Soc. of Four Arts: Members Show, to Feb. 8. Americans 1942, Feb. 13-Mar. 7.
PHILADELPHIA, PA., Art Alliance: Adrian Sliegell: Paul Darrow, to Feb. 19. Gladys R. & Floyd Davis: United Nations Prints, to Feb. 28.
Pa. Acad. F. A.: 138th Ptg. & Sculp. Annual, to Feb. 28.
Mus. of Art: Art in Advertising, Feb. 14-Mar. 15. Plastic Club: "Rabbit" Decorations, to Feb. 28.
PITTSBURGH, PA., Carnegie Inst.: Nat'l. War Posters, to Feb. 14. Van Gogh: Modern Dutch Ptns., Feb. 5-Mar. 1. Assoc. Artists of Pittsburgh Annual, Feb. 11-Mar. 11.

NEW YORK CITY

A.C.A., 26 W. 8
Hendrick: Korff: Abrams, to Feb. 7
Gellert, Silk Ser. Prints, Feb. 7-24
Allison, 32 E. 57
French & Amer. Prints & Drawings, to Feb. 28
Amer. British, 44 W. 58
Lansing, sculp.: Members Group, to Feb. 5
Art of Armed Forces, Feb. 8-25
Argent, 42 W. 57
Amory Hooper, to Feb. 13
Artist Assoc., 138 W. 15
Group, to Feb. 28
Artists, 43 W. 55
F. Ferry, to Feb. 8
Abstract Group, Feb. 9-22
Art of This Century, 30 W. 57
Jean Helion, Feb. 7-Mar. 7
Art Students League, 215 W. 57
50 Years on 57th St., Feb. 7-28
Assoc. Amer., 711 Fifth
O'Higgins, to Feb. 15
Grosz, Feb. 8-27
Babeek, 38 E. 57
Lee Jackson, to Feb. 13
Barzansky, 860 Madison
French Etchings & Drawings, Feb. 8-22
Bignou, 32 E. 57
20th Century French, Feb. 8-Mar. 13
Brooklyn Mus.
Liebes Textiles, to Feb. 7
Bklyn. Artists Annual: Munch Prints, to Feb. 22
Buchholz, 32 E. 57
Feininger, to Feb. 13
Carstairs, 11 E. 57
Segonzac, Feb. 6-27
Clay Club, 4 W. 8
Sculp. on Rationed Time, to Feb. 15
Contemp. Arts, 106 E. 57
B. Dyer, to Feb. 5
Mid-Season Retrospection, Feb. 8-27
Downtown, 43 E. 51
Stuart Davis, to Feb. 27
Durand-Ruel, 12 E. 57
Katchadourian, Feb. 8-27
Eggleston, 161 W. 57
Houston, to Feb. 6
Tom Waring, Feb. 8-23
Eighth St., 33 W. 8
Wm. Fisher, to Feb. 14
Ferargil, 63 E. 57
E. Shinn, to Feb. 7
French, 51 E. 57
Manievich, to Feb. 20
Gall. Mod. Art, 18 E. 57
Eisner, paper caricatures, to Feb. 13
Grand Central, Hotel Gotham
Amer. Soc. Minia. Ptns., to Feb. 13
Grand Central Sch. of Art, 15 Vanderbilt
Illustrators 25 Yrs. Ago, to Feb. 13
Hall of Art, 24 W. 40
Art of Merchant Seaman, to Feb. 14
Kleemann, 38 E. 57
Rousalt Prints: Amer. Drawings, to Feb. 28
Knoedler, 14 E. 57
Dickinson, Feb. 7-27
Kraushaar, 730 Fifth
Wm. Fausett, to Feb. 20
Levy, Julien, 11 E. 57
Leonide, to Feb. 13
Lilienfeld, 21 E. 57
Amer. Group, to Feb. 27
Macbeth, 11 E. 57
Group, to Feb. 13
Massey, Sixth & 34
Artists of Mitchell Field, Feb. 8-27
Marquie, 61 W. 57
Meeharniuk, to Feb. 15
Matisse, 41 E. 57
Mod. French, to Feb. 6
Henri Matisse, Feb. 9-2

PITTSFIELD, MASS., Berkshire Mus.: Early Italian Ptns., to Feb. 28.
PORTLAND, ME., Sweet Mus.: Joseph Kahill, to Feb. 21.
PORTLAND, ORE., Art Mus.: Rousalt: French Tapestries, to Feb. 28.
PROVIDENCE, R. I., Art Club: Wilfred Duphiney, to Feb. 7. City Planning, Feb. 9-21.
RICHMOND, VA., Mus. of F. A.: 7th Anniv. Exhib.: Illum. Mus., to Feb. 10.
ROCHESTER, N. Y., Memorial Gall.: Art of Fighting China: Latin-Amer. Art: Mod. Regional Prints, Feb. 2-28.
ROCKFORD, ILL., Burpee Gall.: Midtown Gall. Group, to Feb. 28.
ST. LOUIS, MO., City Art Mus.: Red Cross Posters: Two-By-Four Soc., to Feb. 28. Dutch Masters Prints, to Mar. 15.
ST. PAUL, MINN., Gall.: Everett McNear: 19th & 20th Century Drawings, Feb. 5-28. Pub. Lib.: Diebold: Mulholland, to Feb. 28.
SAN FRANCISCO, CAL., Mus. of Art: So. Amer. Artists, to Feb. 9.
Palace Leg. of Honor: Amer. Artists Past & Present: Benda Masks: So. Amer. Colonial Silver, to Feb. 14. Soldiers of Production: Leading Watercolorists: Berend: Eichheim Memorial Exhib., to Feb. 28.
SARATOGA SPRINGS, N. Y., Skidmore Coll.: 20th Century Sculp., to Feb. 28.
SAVANNAH, GA., Telfair Acad.: Sitten, to Feb. 28.
SPRINGFIELD, ILL., State Mus.: Beulah Featherstone: Dorothy Newman, Feb. 5-Mar. 28. Finnish Ceramics, to Feb. 25.
SPRINGFIELD, MASS., G. W. V. Smith Gall.: Katherine Dreier, to Feb. 14.
SPRINGFIELD, MO., Art Mus.: Neil Esterly, to Feb. 20.
TERRE HAUTE, IND., Swope Gall.: John Atherton, to Feb. 28.
TOLEDO, O., Mus. of Art: Mod. Russian Art, Feb. 7-28.
TULSA, OKLA., Philbrook Art Center: Latin Amer. Show, to Feb. 28.
URBANA, ILL., Univ. of Ill.: Internat'l. Watercolor Exhib., Feb. 4-Mar. 7.
UTICA, N. Y., Muson-Wms.-Proctor Inst.: Utica & Central N. Y. Artists Annual: Amer. Print Makers, to Mar. 2.
WASHINGTON, D. C., Corcoran Gall.: Soc. of Wash. Artists Annual: Minia. Ptns.: Sculptors & Gravers Soc. Annual, to Feb. 14. Nat'l. Gall.: Artists for Victory War Poster Competition, to Feb. 7.
Phillips Gall.: Contemp. Ptg. in Canada: Magness: Soutine: Avery: Wiegand: Gernand, to Feb. 15.
Smithsonian Inst.: Leonora Quarterman: Peter Hurd, prints, to Feb. 28.
WEST PALM BEACH, FLA., Norton Gall.: Heinrich Pfeiffer: Wm. L'Engle: Lucy L'Engle, lithog., to Feb. 28.
WINTER PARK, FLA., Rollins Coll.: 20th Century Eur. & Amer. Ptns., to Feb. 7.
WORCESTER, MASS., Art Mus.: Russian Icons, to Feb. 7. Mod. Swedish Dec. Arts, to Mar. 15.
YOUNGSTOWN, O., Butler Art Inst.: Contemp. Art of West. Hemisphere, to Feb. 28.
ZANESVILLE, O., Art Inst.: Masters of Brush & Pen, to Feb. 22. Chinese Arts & Crafts, to Feb. 28. Western Artists Watercolors, Feb. 7-28.

Metropolitan Mus.
Artists for Victory, to Feb. 22
Drama & Other Arts, to Feb. 28
Indian Decor. Arts: Chinese Ptns., to Mar. 14
Midtown, 605 Madison
Rosenthal, to Feb. 27
Milch, 108 W. 57
Radenkovitch, to Feb. 27
Montross, 785 Fifth
Group, Feb. 8-27
Merton, 130 W. 57
Raymond Hill, to Feb. 20
Mus. Costume Art, 630 Fifth
MacGowan Collec. of Masks, Feb. 10-Mar. 31
Mus. Mod. Art, 11 W. 53
Arts in Therapy, Feb. 3-Mar. 7
Architecture of Brazil, to Feb. 28
Newhouse, 15 E. 57
Eng. Landscapes, to Feb. 28
Newman, 66 W. 55
Group, to Feb. 13
New School, 66 W. 12
Quintanilla, sketches:
Frank, drawings, to Feb. 7
Rudolf Ray, drawing, Feb. 8-22
N. Y. Hist. Soc., 170 Central Pk. W.
Amer. Patriots in Sculp., to Feb. 14
N. Y. Pub. Lib., 2nd Ave. & 8
Artists Banned by Nazi Germany, to Feb. 24
N. Y. Pub. Lib., Fifth at 42
Amer. Landscape Prints, to Feb. 28
Nierendorf, 53 E. 57
A. V. Tack, to Feb. 12
Pasadoit, 121 E. 57
Rood, sculp., to Feb. 17
Peris, 32 E. 58
Saul Schary, to Feb. 27
Pinacotheca, 20 W. 58
Dan Harris, to Feb. 13
Raymond & Raymond, 40 E. 49
Elizabeth Montgomery, to Feb. 23
Riverside Mus., 310 Riverside
Amer. Mod. Artists Annual, to Feb. 27
Rehn, 683 Fifth
Eight Portraits, to Feb. 13
Rosenberg, 16 E. 57
M. Hartley, to Feb. 27
St. Etienne, 46 W. 57
Seymour Lipson, sculp., to Feb. 6
Eugen Spiro, Feb. 13-Mar. 13
Seligmann, 15 E. 57
Maxim Kopf, to Feb. 27
60th St., 22 E. 60
Cockcroft, to Feb. 13
Stone, 555 Madison
Primitive Ptns. of Amer. Progress, to Feb. 8
Stodie Guild, 130 W. 57
Marshall, to Feb. 20
Thannhauser, 165 E. 62
French, to Feb. 27
United Yugoslav Relief Fund, 11 W. 57
Milina, to Feb. 15
Valentine, 55 E. 57
Abstract Ptns., to Feb. 20
Vendome, 23 W. 58
Group, to Feb. 14
Wakefield, 64 E. 55
Mewhinney, lithog.
Etienne & Elishemius, drawings, to Feb. 6
Jeanne Miles, Feb. 8-20
Weyhe, 794 Lexington
Watercolors, to Feb. 27
Whitney Mus., 10 W. 8
Gertrude Whitney Memorial, to Feb. 25
Wildenstein, 19 E. 64
"Down the River Seine," to Feb. 27
Willard, 32 E. 57
Phantasy in Feininger, to Feb. 13

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